CLOTHING FOR MODERNS

THE MACMILLAN COMPANY
NEW YORK • CHICAGO
DALLAS • ATLANTA • SAN FRANCISCO
LONDON • MANILA

IN CANADA
BRETT-MACMILLAN LTD.
GALT, ONTARIO

CLOTHING FOR MODERNS

REVISED EDITION

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THE MACMILLAN COMPANY • New York

Printed in the United States of America

Sixth Printing, ~~Dec~~

Library of Congress catalog card number: 57–5103

PREFACE TO THE REVISED EDITION

Clothing for Moderns is designed for first college courses in clothing and textiles and general home economics orientation to help the individual with her present and her future personal clothing problems, and more especially to provide subject matter basic to the teacher-training program in home and family-life education. Learning well enough to teach others yields double returns to the individual and will improve the quality of our future teachers.

The revision of *Clothing for Moderns* is submitted as a contribution in teaching the elements of good dressing. The challenge to the student-reader is to think creatively using cause-and-effect knowledge to solve new problems. Few technical courses in textiles and clothing are presently required in training high school teachers of homemaking; therefore the stress in this text is on basic principles, along with applications and standards, in order that the learner may know how she is doing with less paper-and-pencil testing.

Students benefit by guidance in study and need stimulation in searching for and discovering principles. A wise teacher will help students to read and interpret the text and to use cross references, with emphasis not so much on the answer as on *how* to find it for themselves. Teacher demonstrations are necessary but may absorb unnecessary time. They may be reduced 50 percent by reference to the text and by supplementary illustrative material posted on the bulletin board available for students at off hours. Student-teacher planning of units and deadlines, pretesting, development of awareness of reasons for procedures in group instruction, and sincere practical evaluation are recommended.

In this edition, the content of each chapter has been revised. New

illustrations of costumes are included to reflect changing fashions, but many of the old ones remain since fundamental principles are permanent. Applications are directed to those recurring problems that most of us continually meet. The reader's attention is often directed to the similarities and differences in traditional and modern methods.

The questions which open each chapter serve as a basis for discussion in introducing the unit of study or as a general assignment. Exercises at the close are suggestions for specific laboratory or outside follow-up projects—obviously not all may be undertaken.

The author gratefully acknowledges the technical assistance in the preparation of line drawings by Miss George Ann McFarland, Instructor in Art, Tom S. Lubbock High School, Lubbock, Texas.

M. D. E.

PREFACE TO THE FIRST EDITION

Clothing for Moderns is designed for any young woman who is ambitious to succeed in her school life, her business life, her social life. She may be a young wife, a young career girl, or a freshman college girl. It is intended to help solve her everyday clothing problems and hence is organized somewhat as a handy reference volume.

Specifically, the book is written to be used by freshman and sophomore college students. Many of these young women come with a past experience from home and school rich in the ideals of home economics and with varied accomplishments, but many others have had a more meager background. Both groups are eager to progress and conscious of certain needs but unconscious of others. The early chapters attempt to crystallize their interests and aims in order to inspire them to endeavors of a higher order. Sometimes college freshmen lose interest in home economics or clothing because the material presented is on the high school level and not of college caliber.

The author recognizes the three phases of clothing commonly considered in freshman college courses today—taste or art in the selection of dress; buying problems of the consumer; construction and care of clothes. In many good colleges one term or one semester is devoted to each of these aspects. Other colleges combine these phases in different ways. Recently, in attempting to satisfy the demands of more and more students, many colleges are offering in one semester a basic exploratory course to introduce students to the breadth of the clothing field, to aid in the solution of present everyday clothing needs, to form a basis for more advanced courses, and

to help them solve related family problems, which they may encounter either now or later.

The author does not intend construction to receive a disproportionate share of emphasis in such basic courses. Although more pages are devoted herein to construction, it is because that part of the book is to be used as reference material in solving individual problems, rather than as a text.

Hence, in this book simple suggestions from the fields of art and textiles are interwoven with the choosing, wearing, making, and caring for clothes that the modern young woman wants.

Many girls want and need to make their clothes. What would the American home have done during all the depression and war years without some skills?

But many do not need to learn to sew. The emphasis must be at the discretion of the teacher or college offering the course. The mere act of making a dress in the hands of a skillful teacher is simply a focal point around which other problems of major concern may be grouped. It is unfortunate if the teacher teaches only dressmaking. The author attempts throughout to suggest related areas of thought. On the other hand, if and when construction is to be taught, then let it be based on reason and of the kind that leads on to advanced concepts. Another course should not be making just another garment. The author has tried to eliminate many processes, yet because of the varied problems in every class, the total array of construction material may seem overpowering.

It is not the author's intention that any teacher use all the chapters, or use them in this order, or all of any chapter. For example, in Chapter 9, "Organization of Work," note advice given on page 277. However, since many college freshmen have made several garments at home or in high school, here is where a college course should require more mature thinking by more careful planning.

In Chapter 10, "Using the Sewing Machine," the teacher and student together should select only those parts for execution which are needed according to the previous experience of the student or according to some pretesting.

Some of the problems in pattern placement (Chapter 8) are entirely too advanced for girls learning to sew for the first time, but stimulating and valuable for those who have "sewed a lot" but who waste both cloth and time, or for those who are ambitious for careers and for follow-up problems after class projects are completed.

There may be no place in your college curriculum for credits for grooming, mending, or decorating. No actual class time can be allowed for many such subjects. Yet many students actually need them along with their other work; hence, such material is included here—elementary though it be. Some skills cannot be entirely taken for granted.

Chapter 24, "Modified Home Tailoring," built on previous material, is included because if college beginners have had good construction work in high school, making a suit is more interesting and not too advanced for first year work in college. It is more frequently a second semester or second year problem, however.

Chapter 25, "Designing Your Own Patterns," is included for three reasons. First, many colleges approach beginning clothing as creative dress design where students are encouraged to design clothes freely rather than to rely on commercial patterns. Second, some freshmen students who have had considerable experience in sewing always want to change the design in their patterns (often to the teacher's annoyance). Third, those students who have had introductory pattern work in high school may find here suggestions for solving personal problems independently of the teacher. Some of the problems presented in this chapter are treated in other books in a unit on pattern alteration.

The chapters on pattern designing and decoration in dress are intended, also, to stimulate interest, to awaken the student to possibilities in advanced courses, and to permit her to pursue an independent course or adventure if she so pleases.

Since the author believes that the possession of basic principles or generalizations is of vital importance to the individual, she has attempted to make the college student aware of her own intellectual processes and to make her responsbile for the recognition of, and the constant application of, principles as such.

For class and laboratory use every teacher supplies numerous pieces of illustrative material which:

1. Will enable the class to set up standards of excellence.
2. Show clearly the steps or methods of securing the standards.
3. Compare good with poor or unsatisfactory results.
4. Provide problems in which students may judge the quality or grade of product.
5. Provide problems in which students may apply principles, discuss the relative merits of a case, reason and decide which would be the better procedure in given situations.

The preparation of such illustrative material requires more time than the average teacher has at her disposal The author has partially answered this need by the illustrations in this book. No doubt some of them will soon appear dated and amusing to the students, but on the whole all are examples which have occurred practically every year over a decade in freshman college classes.

Hence, the teacher will find that she must:

1. Use this book in actual classroom discussion to explain, or to get students to explain, the basic principles as illustrated.
2. Supplement it with fresh, up-to-date illustrations which she herself prepares and which she should encourage students to discover for themselves.
3. Supplement it with pretests and other instruments of evaluation to determine the present status or progress of her students.

The author wishes to express her appreciation to the many persons who have contributed indirectly to this volume—students, teachers, and other friends. Special recognition is due to Miss Margaret W. Weeks, Dean of the Division of Home Economics, Texas Technological College, for her suggestions, guidance, and assistance in countless other ways. The author is greatly indebted to Mrs. Troy Allen Lockhard, Assistant Professor of Applied Arts, Texas Technological College, for her valuable work on illustrations. She is especially obligated to her co-workers at Texas Technological College, Lubbock, Texas—Mrs. Lila A. Kinchen, Assistant Professor of Clothing and Textiles, and Mrs. Edna W. Buster, Associate Professor of Clothing and Textiles, for constructive criticism.

The author gratefully acknowledges specific indebtedness to the following for illustrations used: American Museum of Natural History; Miss Dorothy Shaver, Lord and Taylor; Mr. H. Stanley Marcus, Neiman-Marcus; Nardis Sportswear, Inc., Dallas; Singer Sewing Machine Company; Department of Clothing and Textiles, Texas Technological College; Department of Textile Engineering, Texas Technological College; Miss Dorothy McGuire; Miss Helen Wagner; Lt. Edyth Erlene Dowell; Miss Marihelen McDuff, Public Relations Director, Neiman-Marcus; Miss Alice Johnston, Head of Fashion Publicity, Lord and Taylor; RKO Radio Pictures, Inc.

MABEL D. ERWIN

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CLOTHING FOR MODERNS

1

EXPLORING THE CLOTHING FIELD

Providing people's clothing is a major industry the world around. You and I are interested in clothing because we realize its bearing on personal success and day-by-day living. We love clothes—they give us a lift and are associated with a sense of well-being, having good times, going places with people we like. In addition, you may be interested in clothing and textiles as a basis for a career.

Have you ever thought how much the handling of clothing problems can affect the success of a home? It is one of the big problems in managing family finances and maintaining a smoothly running, happy household. If you learn to solve some of your own clothing problems, you will have a basis for solving similar problems for your family.

YOUR OBJECTIVES

It is always helpful to refine our vague reasons for studying clothing into some clearly stated objectives. Almost every college girl wants to become a sophisticated young woman in the sincerest meaning of that word—that is, one who is fairly familiar with the social customs of the world, not just those of her own community, and who would feel at home almost anywhere with almost anybody because she feels right in clothes, manner and speech. To aid in attaining such a status, a sane and efficient philosophy of dress would require that we:

1. Think of clothes not only as assets to sophistication but as contributions to maintaining and broadening one's sense of life values.
2. Have a well-considered personal clothing plan not overly influenced by impulse, vanity, or outside pressures.
3. Wear attractive clothing rather than appear dowdy.
4. Select what we need rather than what fashion decrees.
5. Prepare for and succeed in some career.
6. Be increasingly independent of parent and teacher in making choices.
7. Respect others for their personalities and abilities rather than their adherence to fashion.

Translate these aims into your own words and suggest others.

Whether you are interested in the subject from the standpoint of providing clothes for yourself and your family or from the standpoint of a career, to solve clothing problems you will need:

An appreciation of the importance of personal appearance as an asset.

An understanding of costs in time, money, energy, and skill as they affect your choices.

An appreciation of textiles and clothing based on some understanding of the economic and social conditions involved in their production and in your choice of them.

Some skills in creating interesting costumes, involving making as well as assembling.

If you are fortunate enough to study clothing in college, it is assumed that you can benefit from what is to be found in books and from the lectures and demonstrations of good teachers. It is very important that you read and read and read.

Two fundamental subjects which you must thoroughly explore are *textiles,* the study of fabrics, and *art related to clothing,* the study of selecting dress to improve one's personal appearance. Each subject is broad and deep. Your beginning in these two fields may have preceded this course in clothing. Your continued study of them should follow it. Some of the principal elements of these two fields are necessarily used in introducing you to your basic course in clothing, in the following three chapters. These chapters are not condensed courses, but merely guides to some of the more obvious aids in getting you started on the way to having clothes that make you a happy, charming, capable, warm-hearted, modern young woman.

You don't have to be a college student to acquire this funda-

mental knowledge, but it is easier, more fun, and more challenging to work alongside others with similar ambitions. On the other hand, college usually cannot supply the experience and practice that are so essential to final success in a clothing career; hence, until recently, there have been many more successful women in the clothing field who learned "the hard way" than there were college graduates. If you add experience and practice to your college course, you will find not only that there are openings for a career in clothing and related fields, but also that you are a more resourceful woman capable of adjusting the clothing needs of yourself and family to the changing world.

College offers you a chance to learn why things happen through courses in textiles, art, physiology, chemistry, and economics. Without these understandings, the clothing courses you sometimes term "practical" turn out to be impractical, for they alone cannot help you solve real clothing problems either now or later. To be a real designer you will need a background of history—browsing in books and museums. True artists do not turn to museums for ideas to redevelop (copy with adaptations) but to find out what they have in themselves by comparison with the past—and to discover above all the causes behind things. It is being able to discern the cause and effect from which inspiration may flower. Being aware of the principles that have not changed through the years is the only basis for progress.

CAREERS IN CLOTHING

A number of vocations are opening up to young women who have had the kind of training you are about to undertake. Every homemaker needs skill in providing clothing for her family. Some ability in sewing will be helpful to you in your personal life for years to come and will make you a much better buyer and user of the textiles and clothes other people have made. You will appreciate the human resources used in their production and be willing to pay a fair price. Grooming and care of clothes are necessary in everyday living. Around these abilities you may find yourself a career in the fashion world—as photographer, illustrator, journalist, advertising writer, model, trainer of salesgirls, designer, demonstrator, model maker, script writer, shopper, shop owner, fashion specialist, bank hostess, executive housekeeper, laboratory textile technician or retail buyer.

You will be a better homemaker and a better salesgirl if you have had some training in clothing and textiles, home and family life, psychology and merchandising. (Courtesy of J. C. Penney Co.)

Planning, conducting, modeling, judging are all important for a style show. Television, store publicity, and educational departments offer career opportunities in this phase of the fashion world. (Scene of the showing of a Larry Aldrich collection in the Larry Aldrich Co. showroom, 530 Seventh Avenue, New York.)

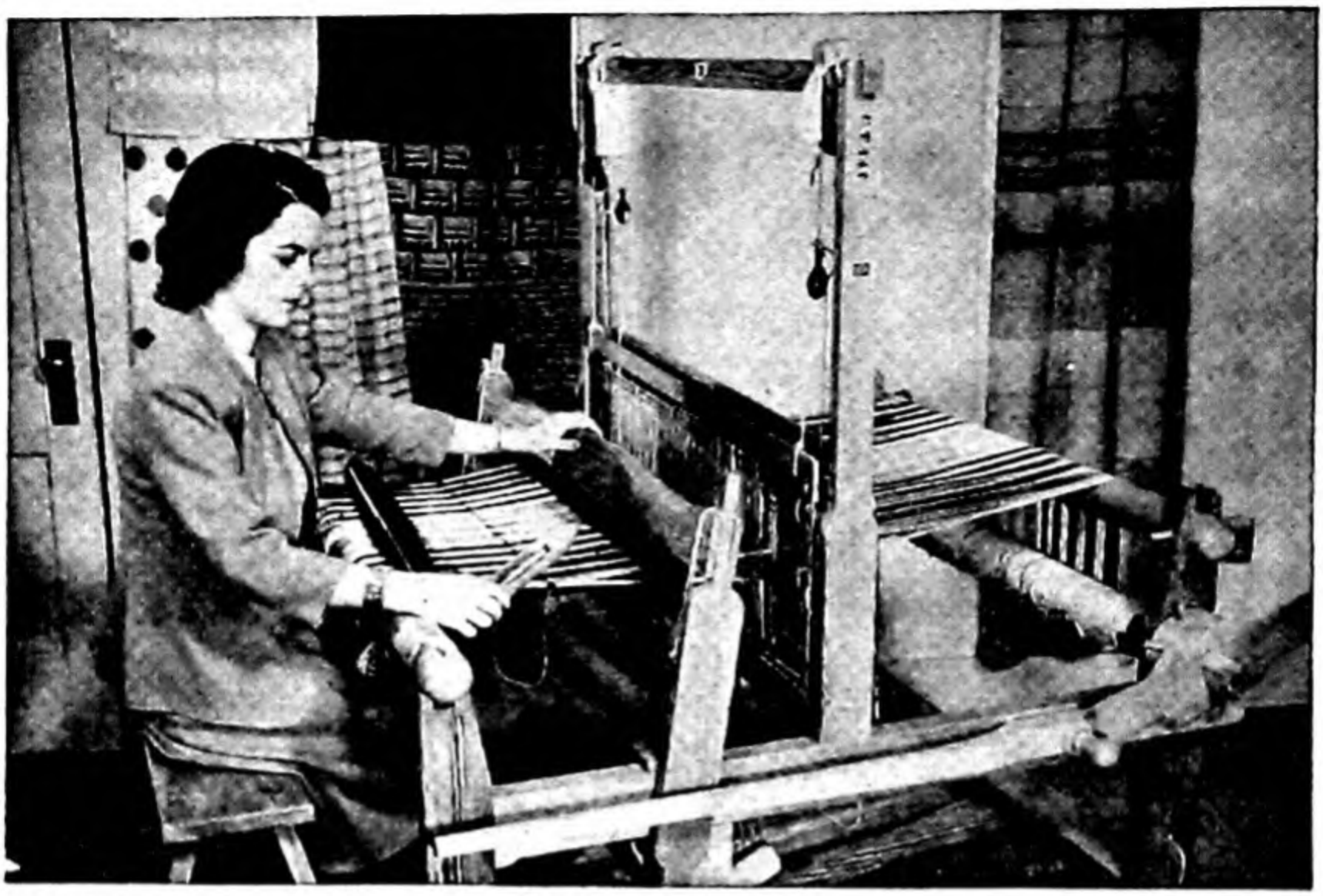
The College Club section of the *Journal of Home Economics* presents detailed descriptions of current openings, how to prepare, and ways to begin; sections on "Activities" and "Comment" reveal the kinds of jobs available, who get awards and promotions, what the leaders do.

Of all careers open to young women, *teaching* has perhaps been the most satisfying. During periods of inflation the profession is not so profitable financially, but in depression years it is a very good anchor. In general, a beginning teacher gets a higher salary than does a saleswoman, but the latter may receive promotions faster than the former—all things (such as ———?) being equal. Stores are beginning to match teacher salaries. Teaching is a broadening experience in itself: the complete responsibility a teacher has for securing interest, cooperation and the tangible results of completed projects is bound to develop leadership and a feeling of power and accomplishment. Teaching gives one an increased mastery of principles and subject matter in one's field, which better prepares for another profession, whether it be homemaking, retailing or journalism. Above all, teaching provides the innate satisfaction of contributing a worth-while service to the world. This reward is intangible but immeasurable. True teaching is refreshing and stimulating because of the contact with youth and the consciousness of helping others think clearly and do worth-while things.

Research is a growing field for college graduates with opportunities in industry, government, or college laboratories. You would begin as an assistant, learning techniques on the job; advanced degrees are required for promotion and responsibility. Teaching first, then a master's degree, possibly a scholarship or fellowship and finally a Ph.D. degree are the usual steps to success in this area.

The *Civil Service* Commission, Washington 25, D.C., gives examinations. Watch college and post office bulletin boards for notices describing positions, qualifications, and salaries for posts as technicians, teachers in Indian schools, checkers of specifications for textiles and other commodities purchased by the government; in the armed forces and in the Bureau of Standards.

Airline, automobile and oil companies, travel agencies and stores employ *travel advisors.* A travel advisor plans basic travel wardrobes, demonstrates packing luggage, prepares advertising and appears on television. She must be versed in wardrobe coordination and crease-resistant fabrics. Manufacturers of textiles, sewing ma-



Hand weaving is not only a delightful hobby but a basis for textile designing and occupational therapy. (Courtesy of Department of Clothing and Textiles, Texas Technological College.)

Research in textile testing laboratories of colleges, large manufacturing and mail-order concerns offers interesting careers for young women who are thorough, but advancement only to those with advanced degrees and a background of textiles and science. Here, Dr. Shelden helps sophomores learn simple tests in Fade-Ometer. (Courtesy of Department of Clothing and Textiles, Texas Technological College.)

PLATE II

chines, and dressmaking equipment and supplies are using home economists in increasing numbers. Local service and supply companies hire *home service directors:* while most firms give on-the-job training, they prefer home economists with specific skills, and some experience in teaching, merchandising or homemaking. An enthusiastic, industrious, poised young woman has great chances in these fields.

Look in the school and college directory section of a fashion magazine for *classes in modeling, television,* retailing, fashion design, etc., to supplement your college experiences. It would be unwise to expect that six weeks could replace your four-year curriculum but such intensive offerings in summer or evening classes may give you valuable contacts and inspiration for going ahead.

If you wish to be a *dress designer,* begin to plan beautiful clothes not only for yourself but for others (—perhaps your own child!). Try to sell these clever ideas. Handle beautiful materials as much as possible, but meet the challenge of simpler, less expensive ones too. Think of needed improvements from the consumer's point of view. On the other hand don't be astounded at high-priced merchandise; rather, find out the causes. If you have a part-time job in some local store try to apply the principles you are learning to current sales and displays. One designer of dinner, party, cocktail and theater dresses says the secret of originality is in the execution. The paper sketch is only a preliminary step—it is in the actual draping, cutting and sewing that a designer reveals her ability. Advice given over and over is, "Get a job in the designing room, doing anything—a young designer must learn by doing."

Plan to secure *experience* in some phase of business before your senior year. As a foreign diplomat may start by stamping passports, so a dress designer may start by picking up pins in the workroom, or a buyer by dusting shelves and arranging stock. As an agricultural engineer teaches foreign farmers to run tractors so a dress designer may be the clerk in a store who helps a college girl assemble her bridal outfit or another customer a complete layette. Consider your first job as a valuable apprenticeship where you get responsibility along with benefits—where you possibly learn more than you earn. Educate your parents along with yourself to the fact that you do need experience and that the first year out of college may require some additional financial assistance. How willing will they be for you to go to a different city?

Making patterns and models in a modern dress factory where you may wish to begin your designing career. From the designers' samples, patterns are corrected and graded into various sizes. (Courtesy of Nardis Sportswear Inc., Dallas.)

Model makers and designers work creatively and together to prepare a collection. (Larry Aldrich Co. designing room, 530 Seventh Avenue, New York.)

PLATE III

Government personnel agencies, the Y.W.C.A. and many church and civic groups in the larger cities offer assistance in securing suitable living quarters, and in evaluating employment agencies and HELP WANTED notices.

Find out some of the problems a girl in business must face that a school teacher might not meet, such as labor unions, jealousies in the trade due to keen business competition, loud talk, rude treatment, mistrust of businessmen toward college-educated people, deadlines and pressure, routine and monotony. Do not be too disheartened by these difficulties, but learn the best way of handling them. While opportunities for careers in clothing are now numerous, your progress may be disappointing unless you have a tremendous flare for fashion or initiative *and* industry coupled with a tremendous determination to succeed. Discuss these questions with your parents. Your father and his business friends should be able to point out various aspects of the problem and help you establish suitable business contacts.

Plan field trips and excursions that will permit you to visit establishments connected with or related to your special interest.

Do not wait until your senior year to investigate job possibilities. Watch the senior bulletin board even in your freshman year and attend the demonstrations and talks by visiting home economists. Your college probably sponsors a Career Day—don't miss it.

Your college placement service arranges for interviews between students and representatives of firms looking for employees. Put your best foot forward and take advantage of such opportunities.

WHY SEW?

There are few places in the professional world for one who only sews well, but most openings in the apparel field are based on a general knowledge of garment construction plus ideas, high standards, and a discriminating taste.

A recent television hit showed how a 20-piece cotton wardrobe could be made for $45.00 from three simple patterns. What abilities or what college courses would contribute to such a show? Not only the demonstrator but those who produced it had to be familiar with sewing—good technical standards and easy, speed-methods. In addition, what other skills were required?

One maker of children's clothes of the elegant, finer, expensive

Darts and other construction details are marked on each piece. Pieces are assembled in bundles ready for the production line in the sewing room, where power machines are used. (Courtesy of Nardis Sportswear Inc., Dallas.)

Finishing all handwork, sewing on buttons, pressing. (Courtesy of Nardis Sportswear Inc., Dallas.)

PLATE IV

type began sewing at home half as therapy, half as a hobby. With her husband as sales manager, their sales passed $300,000 last year.

The judge of a Family Court in a western city helps to mend broken marriages—"and money problems are the major cause of discord."

Young mothers sew to stretch the family budget, teen-agers to have more clothes, career girls to have clothes with better style. Grandmothers sew for their grandchildren. The mature woman makes clothes because alterations for her hard-to-fit figure are costly. In this age of do-it-yourself the steam iron, automatic sewing machine, skirt marker and buttonhole attachment contribute to ease of home sewing. Patterns are simpler now, easier to alter, directions are clearer, sizing has improved considerably, the new fashions are more readily available. Fabric designs and finishes have improved tremendously since the last war. More agencies offer free help, from making slip covers to tailoring a coat. College trains for both these advisory positions and successful homemaking.

The growth of the pattern industry and piece goods sales, and the growth in population indicate the enormous possibilities in home sewing. There are few sections of the United States not fashion conscious. Women and girls want enough individuality in dress to bolster their personalities and enough conformity to fashion (current styles) to feel at home wherever they are. A change of dress, accessory or hair-style makes for a happy feeling. For those of us, neither too wealthy, nor too poor, who have the knack of making professional-looking apparel and home furnishings, many satisfactions accrue.

However, because one likes to sew it is unwise for her to spend all her spare time at it. Time spent in grooming, cooking, playing with family and friends, assisting in community enterprises should not be sacrificed to a passion for sewing, creating, or shopping and fine dressing. The better plan is to master such clothing techniques and give them due subordination toward other life values.

Sewing in school and college classes gives you first-hand, real experience in creating designs, handling materials and appreciating varying qualities in fabrics. If you make but one suit you will appreciate more the suit made by your mother or by a factory—you will be a better buyer, wiser user, more willing to pay for a well-tailored garment and more critical of cheap, shoddy merchandise.

Sewing may prove a stabilizer in times of distress, a bond for knitting family ties closer together, an outlet for thinking through problems while the hands are busy. It gives a feeling of service to be able to sew for others. For many, creating a garment is fun. Sewing together in a neighborhood group is a socializing force. Problems talked over together often result in better solutions.

Shopping may be irritating and confusing. At home one may proceed more leisurely and actually derive pleasure from the work. Supervising the children, visiting with friends or family, listening to the radio are good activities to carry on while doing bits of hand work—a very effective timesaving device. On the other hand if skill is not present, time and materials are actually wasted, the product is disappointing and the worker has a feeling of frustration.

In learning to sew you have a wonderful opportunity to practice the principles of good management and work simplification advocated in all phases of home economics. You must analyze your sense of values in deciding which procedure to follow—whether time, or energy, or money, or human relations must be sacrificed to attain perfection in tailoring. You get into a habit of evaluating procedures and deciding where and when to subordinate material resources—thus attaining the status of being a good manager.

EXPERIENCE

Try to get some experience while you are still in college. After graduation be prepared for at least a year of internship on low wages and lots of hard work. You will be fortunate if you can secure a place in the training squad of a large department store; for six months or a year you would practice selling and helping in all departments with special training periods in salesmanship and other phases preparatory to some executive position or assistantship. Unfortunately at present there are no specific internships in dress designing such as exist in the fields of dietetics and merchandising.

Projects you carry out at home are worth-while if you really initiate and carry through to completion a series of planned endeavors that culminate in achievement. Mere repetition of what you already know is not enough but sewing to improve skill and speed with a real checkup by your instructor would be worth-while.

What other experience is needed? We suggest that you clerk in a store, particularly in one where you may handle all kinds of

merchandise; be a personal shopper or a stock girl, model for style shows, run power machines in a garment factory, assist a dressmaker, or work for a sewing machine company; assist in the show window decorating, or the alteration departments of a store; take a correspondence course in hat-making; make costumes for plays; sew for others with speed as a goal and sew always to attain more professional-looking results; learn to cover buttons and buckles; teach in summer camps or vacation schools; work in a pattern factory; work in the drapery or upholstery department of a decorator's studio or assist in a radio or television station.

Study the exhibit cases; watch the bulletin boards, notices of exhibitions and contests are often there—opportunities for you. If you are interested in a fashion career, enter contests in designing sponsored by magazines and pattern companies. Take part in fashion showings. Ask competent judges to criticize your products.

When you attend a movie, play, opera or ballet, you will increase your enjoyment of the performance if you give more than superficial attention to the costuming. Who designed the costumes? Do they harmonize with the mood portrayed? Are they historically authentic?—Check such points later just as you would some word in the dictionary.

HOBBIES

Hobbies are especially valuable because the skills you learn are the fruits of your own endeavors, not the conclusions reached by your professors, because they go farther afield than the classroom walls, and because they give you breadth of understanding and take you out of yourself. They need not be expensive. You need not collect laces, for example, but you can find out all about them and collect pictures of them. Such independent study often makes one expert in a particular field. Some delightful subjects for such investigations are: buttons, costumes on postage stamps, peasant blouses, Navajo rugs, hooked rugs, shawls, tapestries, needlepoint, dressmaking tools, thimbles, pins, dolls, printed textiles, Guatemalan textiles, costumes of Mexico, silk screen printing, the queens of England, the ballet, Hollywood designers, costumes for the stage.

Add to these hobbies instruction, formal or informal, in hand weaving, history of costume, French, fashion illustration, anthropology, folk dancing, crafts, photography, journalism. Will you be

a good sportswear designer, if you have not participated in some sport or been an active fan?

HOW TO STUDY CLOTHING

The study of costume in its many phases has the cultural advantage of deepening one's sympathy for other people, other civilizations, and other arts, and of broadening one's capacity for enjoying the offerings of museums, pictures, the stage, the opera, the cinema, and books, newspapers or magazines. Frequently students and others who have never studied home economics or clothing do not understand that such courses may be taught and studied on as high an academic and cultural level as sciences, languages or mathematics. It is not enough for you to acquire sewing skills and appreciation of quality in materials; you should develop an appreciation of their significance to business, homes and other people. Be aware of international as well as national problems; for example, the status of the present cotton crop, domestic or imported sewing machines, decentralized shopping, the no-price-line policy of manufacturers.

Your parents are paying a rather high price for these lessons. The following suggestions will help you to get the most out of them.

1. Keep a separate *notebook* for each course. You cannot possibly remember all the valuable points presented without notes. Do not be brief—good students have full notes. The notes are to help you review, direct you in carrying out projects and clear up interpretations of principles.

Have a special place in the notebook for assignments. If they are not clear, ask questions. Do what the assignment says to do. Find out when it is due and the exact form required or suggested by each instructor such as in mounting illustrative material.

Home economists long ago discarded the idea of making "models" of all the sewing processes but it is still sound procedure to make a sample of some quite new technique or in some unusual fabric before undertaking a new problem. Such samples should be mounted with their proper directions or tabulation of results as for any experiment.

Have a separate part of the notebook for vocabulary lists. Not only the definition but the pronunciation should be indicated. Mastery of a subject is impossible without a knowledge of the terms involved. How would you rate on these terms, which are used many times over in the freshman year?—Accessory, original, vertical, similar, simulated, jade, textile, perspiration, laundered, beige, budget, mauve, armscye, perforation, complementary, presser foot, worsted.

2. You should own the *textbook* required for the course, but you also

should collect additional references on the subject. Some assignments to your text or references are given because you can learn much and gain a broad background by reading—and because the professor will not have time to discuss them all in class.

Underline your own books if that helps you to study. Marginal notes will prove valuable for future references.

3. *Outlining* is one of the best of all methods for learning, making reports or reviewing. Use the sentence method of outlining. Outline steps in all kinds of construction processes. Such organization makes for clearer understanding and speed.

4. *Evaluate* your progress. Be glad of the opportunity of taking a quiz, or a practical test. Review for these tests of your ability and your present accomplishment by summarizing and defining. Don't permit yourself to stand still. Resolve that each course or each experience will add to your power and fund of worth-while knowledge. Scrutinize each failure for possible causes. Make an appointment with your instructor to secure criticism.

5. *Benefit by criticism.* When papers and other work are handed back to you, read the criticisms. If there is time, rework the material. At least do not make the same error the next time.

6. *Apply* right now some of the things you are learning this year about clothing and art. If you learn how to mount textiles in a textile class, mount them that way in other classes unless otherwise directed. If you learn about margins in the art class, use those principles in all notebooks. If you learn to make outlines in the English class, use your skill in home economics courses. Practice new ways of talking, walking or wearing your hair.

7. Get a *group* together to *study*. Discussion of a problem with others will clarify and emphasize. Study by yourself, too. Memorizing certain things in the right way is absolutely necessary for many phases of your work.

8. Compare your work with *standards* in illustrative material provided by the teacher. Find out how to attain such results.

9. Save time by consulting the *index*. On large assignments read the summary, if provided by the author, before and after reading the entire contents to help your organization. It helps to put your thoughts on paper and reorganize.

10. In *quoting*, give the author and title of the source from which you obtain your material. Use quotation marks. Is the author a man or a woman? Don't refer to Denny or Goldstein as "he." How should you refer to Mainbocher or Tina Leser?

11. Have your own tools, *good tools*, and good material with which to work. Such advantages will save you time and produce better results. Each teacher provides a specific list.

12. Be a fiend for *details*. Observe techniques. For want of a pin or a short stitch, many a garment is ruined. Correct habits of holding tools and materials must be consciously practiced.

13. At first, practice to *improve* the quality of your work rather than

to save time. Devote part of each vacation period to conscious effort to become more efficient and more proficient. It all depends on you—your industry, perseverance and critical judgment. Select projects that are increasingly difficult and challenging.

SELF-TEACHING

College has as its main objective offering opportunities for you to develop your native abilities so that you can direct or teach yourself for the rest of your life. Courses alone cannot train you nor can they possibly cover all the details and problems of clothing that you will encounter in the future. Therefore, it is necessary that you begin at once to work out problems for yourself, that you be able to read and follow directions printed in books and guide sheets, and that you modify all you read and hear and see in the light of principles.

To follow directions, read them through quickly to get the general idea or to see that you have at hand all needed equipment. Where several methods are given, choose the one that seems to suit your case or choose the one that is new to you in order to broaden your learning. If some instructions conflict with your own interpretation of principles, consult another reference or your teacher.

If the material is completely new, don't worry about the difficulty of it or the length of the process. Start at the beginning and do not skip steps. Complete each step as directed.

If illustrative material is available, hold your work in front of you in exactly the position shown in the illustration. Insert pins and needles as shown, and progress in the direction illustrated. Look at the illustrations frequently to see if you are meeting a desirable standard.

If you realize that you need practice in working things out for yourself, begin by teaching yourself how to smock (as shown in Chapter 26). Or get a simple pattern for a dickey, blouse or apron, and follow the directions exactly step by step, with little help from anyone, until you obtain fairly good results. Then, and not until then, secure criticism from a competent judge. The next time select a more difficult problem for yourself. Don't omit the parts that look difficult, or change your mind because you think it will be too hard or because you think you know a better way. This kind of self-discipline will yield immeasurable benefits.

CLASS DISCUSSIONS

Even though you have already learned how to do a thing, welcome the opportunity to follow a class discussion or demonstration on the subject in order to improve your technique in details, or to discover new applications and reasons why details must be as they are. Methods and standards you learned in high school, in your 4-H group or at home may have been acceptable for your age, but they should receive a thorough going-over and up-grading now. The greatest barriers to success and progress in clothing, as in any phase of life, are overconfidence, smugness, complacency and the unwillingness to learn new ways or to improve. There is no room in modern life for the closed mind. Simply resolve that you will be open-minded.

Pay attention. It is not only rude but inefficient to sew, leaf through a magazine, read, write, or talk while the instructor is talking. Acting bored and failing to participate in discussions are equally discourteous.

You will find that different instructors emphasize different things and frequently employ different methods in different courses. Try to understand each teacher's point of view and follow her methods while in her class. If under three different teachers you learn three different ways of pressing an armscye or three ways of finishing a hem, you are the richer by these experiences. Afterwards you can choose the method that suits your situation, but in each class learn to the best of your ability the method presented and the reason for it. You can better reconcile the variance when you comprehend the reasons underlying each method.

PERSEVERANCE FOR SUCCESS

A great scientist once wrote, "Most people are willing to do a thing once, many will do it twice, some will do it ten times, a few will do it one hundred times—but I will keep on doing the same thing again and again—a thousand times if necessary, until I have finally done it right." Unless thoughtful evaluation accompanies repetition, the product may not be so good. But learning to do the trick each time a little better, rather than just getting by, will make us enjoy the task, make us grow in other ways, as well as become

more efficient in the one skill we set out to master. There are some skills in which a homemaker need not be as proficient as a public demonstrator. In much home sewing we might aim at a so-called comfortable skill, but that does not mean that sloppy work is an acceptable standard. Rather let us make each attempt a learning situation and strive to improve. One might decide each year to concentrate on becoming a "whiz" at one specific skill as working a buttonhole, steaming a sleeve cap, turning a shirt collar.

BROWSE IN THE LIBRARY

In your college library, find the shelves that contain bound volumes of the *Journal of Home Economics*. Locate the *New York Times, Women's Wear Daily, Vogue,* United States Department of Agriculture *Bulletins*. Where are the fashion magazines and how can you get one? Where are they kept in the clothing department? Can you borrow over the week end? Consult the *Readers' Guide to Periodical Literature* and the *Art Index* to lead you to articles in current magazines and papers.

There may be reading alcoves in some of the various departments of your college where you can actually leaf through special editions and beautifully illustrated portfolios. Browsing around in your field, as well as out, will enrich your life.

YOUR OWN LIBRARY

You must begin now to build up a library of helpful information on clothing problems. Many details make up each of the tasks involved in solving the clothing problems of a family or an individual. Since it is impossible for even the best of us to have in mind the countless facts that are useful, we need convenient references. It is only a matter of common sense to consult a reliable authority.

Not always will you have a library or a teacher at hand to consult. You will have to draw upon your memory or your notebook or books and bulletins on your own bookshelf. Besides a good dictionary keep the basic texts used in every course.

At the end of each unit or chapter in this book, as well as in other textbooks, there is a list of references. Your instructor will also suggest up-to-date publications as they become available and point out the ones most worth-while. You will find the bulletins prepared by the Human Nutrition and Home Economics Branches of the

Agricultural Research Service, U.S.D.A., of practical help. You may purchase them from the Superintendent of Documents, Government Printing Office, Washington, D.C., or secure single copies free from the Office of Information, United States Department of Agriculture, Washington 25, D.C.

Secure at least one of these leaflets from the American Home Economics Association, 1600 Twentieth Street, N. W., Washington 9, D.C.

Bibliography of Educational Materials on Textiles, Apparel, Home Furnishings, and Grooming, 25 cents.
Home Economics: A Guidance Aid, 10 cents.
Take a Look at Home Economics, 10 cents.

The extension service of your own state college or university also prepares excellent bulletins. Find out which ones are available and pertinent. They are free, but for bulletins from other states there is often a charge for postage.

You cannot afford not to subscribe to a fashion magazine so that you can read every single issue from cover to cover. Save the copies and clip all you want to. It is helpful to read about women who have become successful in the clothing field and to check articles related to job opportunities.

There are also booklets provided by manufacturers of many products. These contain attractive ideas, but too often (though there are exceptions) they include a subtle suggestion that the particular manufacturer's commodity is the only one on the market that produces the desired results. They seldom contain any information that is not found in textbooks, and they do not often provide much aid in judging grades of quality or in pointing out values to look for. Your teacher may recommend an exceptional leaflet of this type prepared by a professional home economist and presenting facts or material developed by some of the research workers employed by a reliable manufacturer. In any case, it is important to know that the persons reporting are considered authorities in the field.

Reliable information published by an authority gives the author's name, his position, often his education as evidenced by college degrees, date of publication or date of research, references to original sources of information presented, type of tests made, results of the tests, explanation of minimum standards used in the tests, a report of numbers meeting and not meeting the requirements, which were rejected, and facts of a similar nature.

Articles in magazines are interestingly written and usually truthful as far as they go. But the principles involved and the bare facts are often more concisely and truthfully explained in a textbook. Sometimes the popular article is written to arouse your interest in some type of commodity, a brand of which is advertised in the same magazine. In such popular articles (and in ads), if the author is unknown or has some business connection with a manufacturer of commodities approved in the article, you are justified in accepting it "with a grain of salt." Authors of dependable articles are described in short paragraphs somewhere in the magazine. Try to find out if someone on your faculty knows who they are and how they rate. They may be very fine people and yet not be real authorities. They may be authorities on style but not on textiles, or vice versa. Remember that a successful actress or dietitian is unlikely to be an authority on colorfastness or detergents. On the other hand, the writers of many articles may be real authorities on whom you can rely. What a pity if you can't recognize one when you meet him or her! Until you have had more experience in making such choices, the judgment of your teachers will have to help you discriminate.

It is unwise to purchase anything you will not use. Hence, begin to make use of these bulletins and books at once. Don't put them away in a file. Keep them bound in loose-leaf form on your bookshelf right along with your dictionary.

STANDARDS AND PRINCIPLES

Very few, if any, people achieve perfection the first time a job is undertaken. All of us do better if we know what is a desirable standard or an acceptable standard or a perfect standard. The teacher usually presents material so that you, as a student, can know what is good work. Many teachers discuss this matter with students at the beginning of a unit or whenever students reach a place where they need help. From books, from illustrations, and from really well-made garments, students and teacher decide on standards satisfactory for the problem in hand before beginning work. Then together they may work out the procedures that must be followed to attain these standards and what not to do to avoid a pucker here, bulk there, etc. Based on such an understanding, one's work proceeds better. Each student submits her completed product for judging. "How far from the standard is my product? Why? How can I do better?"

It may be that your present standard is acceptable for a high school girl or a 4-H club girl but not high enough for a college student. Don't be smug about what you already know. You may be doing excellent work for a freshman and get a high grade on your garment, but it is expected that you will progress and do even better in your next garment or in the next course—not only produce better quality of construction, but do your work with greater ease, speed or originality, or show more managerial ability.

Whenever possible welcome the opportunity of having your work or your personal appearance judged by others. Consult other members of the class who are also trying to develop standards. When you are asked to criticize another girl or her work, courteously and encouragingly state the best points first. Then select only one or two of the features that most obviously need improving. State why you think so and give suggestions for methods of improvement. Use as much tact as possible in making suggestions. Hurt feelings usually result not from what is said but from the spirit or the way in which the criticism is offered. Both the critic and the recipient are benefiting, for "only by making judgments do we grow." Rhetorical questions soften the blow, so to speak, and give room for a discussion on the pros and cons of the problem.

Your teacher and other clothing judges have many good suggestions to offer that other people would willingly pay money to obtain. When you have free access to this advice, you are certainly foolish if you ignore your chance. You are not getting your money's worth!

In using this book you should establish mental pictures of standards to be absorbed, you should develop an appreciation of good techniques, you should acquire some of the skills and habits that help to produce these good results, and you should have a greater interest in good-looking clothes and in being a good-looking, well-groomed individual.

The possession and understanding of standards and principles will prove far more valuable to you than the ownership of a fine dress. When you make a dress in a clothing laboratory, focus your attention on the principles and on the standards for better buying as well as for construction and good taste in selection. The grades you make on texts and quizzes are as significant as the grades you make on the completed garment. Without the principles and standards you cannot in the future unaided make another garment as good-looking.

No matter how many garments you have made, in college or out, there are always some new designs and new ways of making them up in cloth. The commercial pattern shows you many of these new methods, but the small guide sheets do not have room for all details. In make-overs, alterations, original dress designing and pattern-making, you haven't any specific directions to follow so you must make your own. Most people confronted with such problems say, "Oh, I use my common sense." They mean that they draw on past experiences or any general conclusions they have developed out of such experiences. Sound reasoning must be based on previous conclusions. When a tangible conclusion shows a truthful relation between cause and effect, it may be called a *principle.*

A college course in clothing should give you these fundamental principles as tools to use all your life—now, next summer, ten years from now. Techniques and skills can be acquired only partially in college, for they require time and practice with the hand and eye. But basic principles, with some attention on your part, can become yours this year. Do not let the complete understanding of them slip past you. Ask questions, read and reread them until you not only understand them—see the cause and effect relationships—but see also other places where they may be used. Knowledge is of little value until it is applied. These principles are power in reserve, like a tank full of gasoline in a car or plane—there for you to use whenever you need them. They are essential for the solution of the problems of the future.

Rules for securing good products in dress construction are often not followed by students because they see no reasons for doing so. If the reasons for such a rule are included, it is easily remembered, it is more fully understood and more easily applied. For example, a common rule in dressmaking is: "Cloth should be straightened before placing the pattern." But the rule becomes a principle if stated: "The grain of the cloth should be straight in relation to itself and to the table before placing the pattern; otherwise the garment will not fit neatly or set smoothly or hang in balance."

The fundamental principles of a subject are usually included in freshman courses. Other worth-while principles developed in advanced courses are based on them. As you attempt to solve seemingly complex situations, you will be amazed to find them rather simple if you understand the fundamental principles. The more you use basic principles the more value you will see in them. They help

you plan your work, help you decide what to do first and what to do next, what to choose, how to buy it and how to use or enjoy it.

Put the principles you have learned into everyday language and everyday use. Be sure to word them correctly, so that they hold true. Translate them into other terms if by so doing you understand better or can make someone else understand more clearly. Practice in explaining principles is a part of your training as a future teacher, homemaker, or business woman.

Practice application of textile and clothing principles in other courses such as art and home management. Apply the basic principles of art and of work simplification to many situations in your clothing courses—note how all are intermingled.

If one principle doesn't work, apply another. When to break one rule while enforcing another is sometimes a perplexing problem. The solution lies in deciding which effect or result you wish to secure; for example, "What is more important in this situation, durability or appearance?" Most exceptions to a principle are explained by applying another principle more pertinent or more important.

The principles of good dressmaking and good dressing are fairly universal. If you will examine the beautiful historic costumes in a museum or lovely creations from Hollywood or from the best dressmakers of New York or Paris, you will find that these principles are applied in their masterpieces. The modern girl who wishes to succeed not only grasps these basic principles but is quick to apply them, both in emergencies and in the ordinary clothing problems of everyday life. Many principles represent the so-called "trade secrets." Most short cuts of today do not violate fundamental principles, but rearrange steps, enlist mechanical aids, and give us a psychological approach.

YOUR ATTITUDE

Both willingness and determination to succeed in clothing courses are necessary on your part. Not only willingness but a spirit of cooperation and enthusiasm for the projects suggested by your teacher will be imperative. You will learn faster if all members of the class use the same type of pattern and fabric for first problems. In general, at the beginning try to discover exactly what you are trying to accomplish (aims or goals) and the standards for the finished

product (do not revert to standards of your high school years or of ordinary ready-to-wear). Observe details of demonstrations and illustrative material—do not skip steps.

As a student, make a conscious effort to solve problems independently of your teachers and parents. Do not require a demonstration from the teacher for all details. To do so betokens a lazy attitude, an infantile dependence, instead of self-reliance. For example, do not ask which direction is correct for pressing a dart; look it up for yourself.

Make up your mind for yourself. Shop for the material you need in your clothing course instead of permitting your mother or the clerk to make the choice. Do you believe in learning to do by doing?

Don't wait till you have graduated to begin applying to yourself the principles learned in the classroom. You must gradually accustom yourself to new ways of doing things so that by the time you leave college, they will be part of your life. It will be "just natural" for you to appear like a professional woman because you already are one or to appear sophisticated because you truly are.

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EXERCISES

1. Compare the job of fashion illustrator with that of dress designer.
2. Help arrange a field trip to a nearby production center.
3. How many alteration hands does your largest department store have? How are they paid? How do they work? What are charges to consumers?
4. Secure names and addresses of apparel and accessory factories in your state where you might find work.
5. In assigned periodicals find names of designers of dresses in your price range; those you cannot afford. For what is each outstanding?
6. What are the relative advantages and disadvantages of beginning a

retailing career in a large city department store? How do salaries and chances of promotion vary from teaching?

7. Show how the study of clothing and textiles contributes to the modern concept of ideal home and family life. Memorize Ellen H. Richards' "Creed":

Home Economics Stands for

The ideal home life of today unhampered by the traditions of the past.

The utilization of all the resources of modern science to improve home life.

The freedom of the home from the dominance of things and their due subordination to ideals.

That simplicity in material surroundings which will free the spirit for the more important and permanent interests of home and society.

2

AS ATTRACTIVE AS CAN BE

Is it ever right to cross one's knees, or lean one's elbows on the table? What is the fashionable posture today? What law of art is violated if the seams of one's hose are crooked? Isn't it dangerous to use deodorants? Will shaving make hair coarser? What is the sense of going to a tea when you know you'll be bored? How do my measurements compare with the Hollywood ideal? the Greek ideal?

Any girl will be more attractive and have more self-confidence if she has:

1. Poise and a well-balanced personality.
2. Good habits of speech and manners.
3. Good posture and good health.
4. Fastidious grooming and natural make-up—always neat, clean and fresh looking.
5. Her clothes well pressed and worn in the right way with "an air."

POISE AND PERSONALITY

Poise is thought of as self-control and self-confidence as revealed by the ease with which we find ourselves fitting into social situations. It is real sophistication—being at home in almost any environment without a sense of inadequacy or embarrassment. Good health, calm nerves, easy posture, consciousness of power from knowing something worth-while or from having a service to perform or from

Grace Kelly, who was presented a 1955 fashion award by Stanley Marcus, president of Neiman-Marcus, Dallas and Houston, as a movie-actress typifying the American style of dress, casual for any daytime occasion in contrast to the glamorous for formal wear. In 1956, she headed the list of the ten best-[illegible] America. "The title of best-dressed woman is in no [illegible] wealth or extravagance in dress, but a symbol of con-[illegible] taste and a bow of recognition to each woman's personal app[illegible] of fashion to her own way of life." Miss Kelly's influence on [illegible] is recognized both in America and abroad. (Courtesy of Neiman-Marcus, Dallas Houston.)

PLATE V

knowing that one is well-groomed and well-dressed are not only the causes but also the effects of poise. Lack of poise is characterized by and caused by fear, timidity, and nervous tension in group situations. It's a vicious circle, isn't it? Learning to do a few things well, being interested more in the other person than in oneself, cultivating relaxation and emotional control are not always easy, but all are well within your powers. The popular girl always seems well-poised.

It is definitely helpful to check a personality rating scale and to have others check it for you too. Consult your dean or instructor on these evaluations and seek their advice in working out a program for self-improvement. Many colleges have orientation courses and various kinds of clinics for just such a purpose. Avail yourself of these opportunities. Don't just dream and wish you could change yourself overnight in a vague sort of way but get to work on a routine and persist in it. Be certain that the tests you take and the persons you consult are reliable and are considered so by the college.

If you are to be a well-rounded person, you must get along well with others. This implies that you are not constantly trying to impress people, that you are careful not to hurt people's feelings, and that you respect other people—their rights, their innate abilities, and their real characters. Possession of this kind of social sense creates friends and enriches your own personality.

When you come to college it is assumed that you are in the process of becoming an adult—no longer a child. You should strive to assume responsibility for your own actions, face reality, and suffer the consequences of your own shortcomings. More and more make your own decisions regarding behavior instead of depending so much on others. Understand your limitations—avoid undertakings for which you haven't the necessary time, energy or capability. Don't expect unprecedented successes. At least don't hide behind tears, nerves, "escape" literature and entertainment. Avoid making endless excuses. Avoid rationalizing—that is, giving an explanation for your actions or attitudes other than the real one. Give evidence that you are grown up emotionally by not insisting too much on immediate satisfaction of your wishes but by being able to anticipate the future. Make plans or goals toward which to work. This doesn't imply that you can't have good times now and that you shouldn't confer with parents and teachers. You still need their affection and the security of your home, and they still need your love and under-

standing. What relations do you see between becoming an adult and selecting your own clothes after you come to college?

If you are shy, overly sensitive, hate to meet people, or are ill at ease in a group, you might be classed as an introvert. To improve this condition you should not evade social functions. Make a point of meeting a few people and talking to them. Find someone who is more timid than you are and make that person comfortable. Make yourself contribute to class discussions. Belong to some kind of club. Help somebody every day. Show proper appreciation when you are pleased with something that has been done for you; don't be one of the girls who forgets to say, "Thank you," and "I appreciate what you have done for me." Stick up for your rights and make some decisions for yourself. Practice walking, speaking and modeling garments in public. Avoid clothes that overshadow your personality, and give considerable thought to choosing clothes that enhance your good points and make you feel "right."

If you are an extrovert—the opposite of an introvert—avoid talking too much. Don't brag, but listen to the other girl. Don't be bossy but ask for information; don't be argumentative or too positive. Don't be a "joiner" and belong to *all* the clubs. Don't be such a hale and hearty creature. Avoid flashy costumes and sloppy, careless attire. Don't exaggerate. Watch to see if people believe all you say!

Wise men tell us that life must be balanced between work, play, love and worship. If there is no conflict in us among these elements then we are untroubled and have a healthy outlook on life. They must balance, and that is where we can be masters of our destiny. People who shut out one of these fundamentals are insecure in feeling, worry and have fears which lead to forcing themselves to overeffort, hurry and tenseness. It is entirely possible to secure the balance which results in poise.

A well-balanced person has some qualities of self-sufficiency but not too many—she has qualities which make her a leader as occasion demands but she is a good follower and cooperative most of the time. Helping in nursery school or kindergarten work, guiding a Girl Scout group, teaching school or a Sunday school class, or working in an office will help you to understand yourself and make you less self-conscious and less self-centered. A year of school teaching is a wonderful experience for broadening one's point of view and increasing one's tolerance and understanding of oneself. Two worthwhile suggestions for rounding out your personality and becoming

socially adjusted are to have a hobby and to study other social orders through travel and reading.

Remember that grooming, posture, and good dressing are not ends in themselves but merely assets to the expression of a personality that may be most attractive.

A personnel manager says, "It is unfortunate that many men and women of real ability miss chances for a big job, a promotion, or other business success because they just don't look the part.—First impressions are based on appearance—coordination of tastefully chosen clothes and accessories, carefully cared for, and the all important factor of grooming."

YOUR SPEECH

A pleasing voice, ability to carry on an interesting conversation, and the use of good English are expected of every college-bred woman.

Is your voice loud, coarse, husky, nasal, whining, shrill, jerky, rasping, monotonous, babyish, or does it have the tone of a cultivated individual—smooth, rich, and full, yet moderate? Low tones are considered more pleasing than high tones, and you can learn to modify pitch. Excessiveness and hearty artificiality betoken an egotist or an unsure self. One may fall into such habits as part of a crowd—either lead the group toward less aggressive talk or join a more refined group.

Cultivate a pleasing telephone voice. Instruction in speech should be sought as commonly as music lessons. Some speech deficiencies are really due to wrong attitudes of thinking. Tolerance and unselfishness seem to create softer, friendlier tones.

Conversation should not be regarded as an opportunity for you to air your knowledge but as a basis for developing common interests among friends. Don't be sarcastic, catty, bragging, pessimistic, trite, overly intimate or too flattering, but rather be cheerful, tactful, humorous. To the "*n*th" degree learn to listen to others, but also assume a definite responsibility for your share of the conversation.

Learn to speak in complete sentences. Make a point of taking part in class or other group discussions. Keep up-to-date on current affairs, fads, popular radio and television hits and talk about them. Use some points raised in class as basis for a dinner conversation.

Consciously increase your vocabulary. In the fashion world you will have great need of adjectives that are colorful and that convey precise shades of meaning. Learn to pronounce more accurately both English and foreign words. Learn to enunciate distinctly without sounding stilted. Do you have some nervous mannerisms? Plan to overcome them. "What you say and how you say it can make you popular."

A moderate amount of college slang may be a part of growing up, but avoid coarse, common expressions. Keep up-to-date at least, for outmoded slang is no asset at all. Select colorful language and avoid incorrect grammar forms or vulgar phrases. Don't use college slang away from the college atmosphere in an effort to "shock" others. To do so betrays either your ignorance or your desire to hurt. Don't swear. It is neither smart nor sophisticated—only vulgar and offensive.

Reading good literature and listening critically to good programs will not only give you real enjoyment but unconsciously influence your own standards of speech. Compare your speech with that of a person who is fairly cosmopolitan. Avoid provincial inflections, gush, and affectation, but don't mind a little teasing when you are consciously trying to change to a better form. Your family expects to see improvement—don't disappoint them. Almost any voice and diction can be improved by study and practice.

CHARM IN MANNER

An old copybook maxim still holds: "Beauty is as beauty does." A sullen, pouting, unanimated face cannot be as beautiful as one that reflects a warm heart, friendliness, responsiveness to and interest in others. Intelligence, not stolidity, lends enthusiasm and radiance to a face and makes it charming.

Do be really interested in others, by all means. But give some serious consideration to your true self—both your inner self and your physical self. Don't be an ostrich and close your eyes to your liabilities and your assets. If you face your personal problems squarely by analyzing your good points *and* your weaker points, you will find plenty of assistance at college in solving difficulties.

Next to the beauty that comes from a true inner loveliness of heart is the charm associated with the girl who is well-mannered.

Good manners consist of being thoughtful of others. There is no other way to happy social relations. Success in business and marriage, popularity, and self-confidence are based on the ease with which one makes the current standards of etiquette a true part of everyday life. How fortunate the girl whose family has helped her to practice all the little points of good breeding before coming to college! But there are many new occasions to which she will have to make adjustments. Nearly all college girls find they need to learn new rules.

Fortunately, college girls are teachable! And they can teach themselves! No one is born possessing good manners. You can check yourself to find out how much you know. Are you using your knife and fork correctly? Acquire the habit of consulting some good book. Just remember that good manners are based on being considerate of others, learning the commonly accepted usages and practicing them until they are second nature.

Characteristics that make a girl popular are a natural unaffected manner, cheerfulness, the habit of keeping her word and unselfishness. In the clothing laboratory she does her share of good housekeeping, returns books and magazines promptly, and does not sit at the machine to baste and rip, thereby preventing others from using it. She is as willing to help her partner in fitting as she is to ask her partner for a fitting.

The courteous, well-bred girl rises in the presence of her dean or any older woman. She introduces her family, friends, and "dates" to faculty and to chaperones. She does little considerate things for her teachers. This kind of courtesy is not "apple polishing!" If your teacher is helping you with a clothing problem, it is only courteous to have pins convenient for her and to pay close attention. Do you have the habit of fundamental phrases, "Thank you" and, "If you please"? These little courtesies are the marks of well-bred people everywhere—and they can only be yours through constant everyday usage.

Remember to pass sincere compliments, remember people's names, be tolerant of other people's opinions, overlook their mistakes, return favors in some way. *Don't* be overly positive; don't ridicule others, especially older people and those less fortunate than you; don't gossip and tell secrets; don't use flowery, stilted phrases; don't offer so many alibis; don't be a chiseler, don't be conceited.

GOOD POSTURE AND YOUR FIGURE

Fashion has considerable influence on standards of posture. A protruding abdomen, relaxed hips, a slouch, a boyish breast, toeing out, the front dip, the hourglass figure, elevated bosom and the bustle back are familiar silhouettes in the pages of history (Fig. 1,

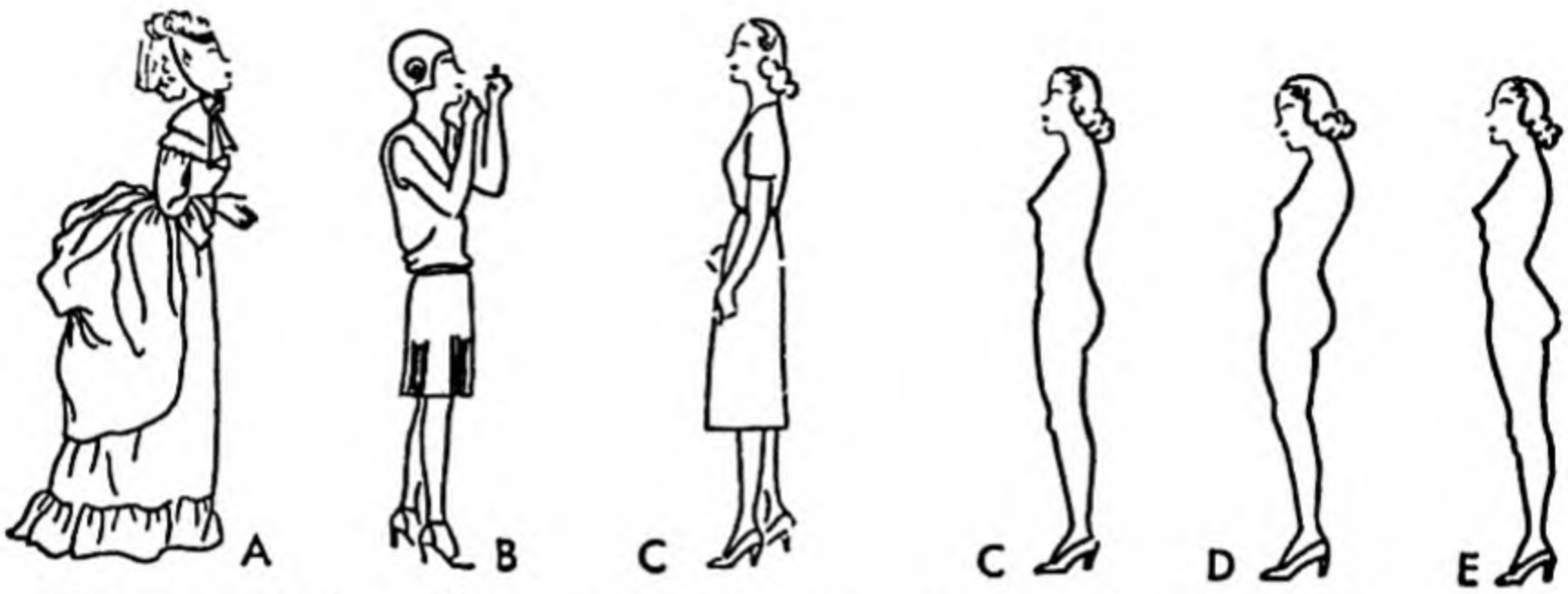

Fig. 1. Fashions affect posture. A, the affected Grecian bend of the 1880's. B, the debutante slouch of the 1920's. C, good posture of today. D, slumped, round shoulders, prominent abdomen; E, over-erect, knees stiffened: D and E equally undesirable.

A and B). Today they seem humorous if not ludicrous. The body silhouette of the present approximates the natural, youthful figure, C. The following standards are now agreed upon by the fashion world, educators, and movie directors as *good posture for standing:*

1. The spine is erect and straight; the hollow of the back is a flat (slight) curve from shoulder to hip. The whole body appears as erect and tall as possible and is balanced so that the ankle lies in a vertical line below the ear and knees. The head and chest are held high, chin up, neck straight, head not forward.
2. Ease or grace accompanies the straightness because of relaxation—the shoulders are down (and back), the knees are flexed, the feet toe ahead, the arms swing from the shoulders, the hands rest with palms toward the body.
3. When the spine is straight and joints relaxed, the abdomen is held automatically back and *up*, the derrière (or back hip) tucked under.

Poor posture is evidenced by protruding abdomen, stooped or hunched shoulders, forward head, round (curved-out) shoulders, sway (curved-in) back, stiffened knees, prominent derrière and a general slumping or slouching (Fig. [illegible] and E).

There are many suggestions for attaining a graceful carriage.

Learn to stand either with the feet parallel not over two or three inches apart or with one foot two or three inches ahead of the other with the weight on the forward foot (Fig. 2). Do not stand with feet toeing out.

Shadowgraphs or photographs of yourself in a slip or bathing suit with side, rear and front views are more revealing than a mirror and more objective. Diagnose your figure difficulties. The physical education instructor can furnish you with a reliable and simple set of corrective exercises. It will be very helpful for you to learn how to alter patterns, fit garments properly and select designs that minimize such figure difficulties as you have, *but* also see if you can overcome them through posture and physical exercises. The magazines for young career women specialize in advice along this line. They recommend exercises and becoming clothes. Breathing deeply, swimming, dancing, engaging in sports, and balancing a book on the head are some pleasant yet valuable exercises suggested to improve posture.

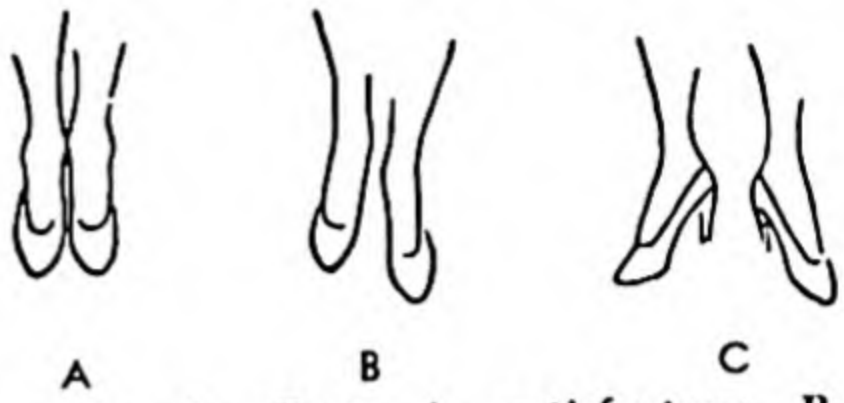

Fig. 2. Feet—A, satisfactory. B, natural. C, poor.

POSTURE IN SITTING

In seating yourself or in rising from the chair, keep one foot back of the other. Sit with your hips well back in the chair and the back as straight and flat as possible. Have the shoulders back but down, the arms relaxed, and the hands relaxed in the lap. Keep the head poised, chest up, abdomen in. Don't slouch or slump; don't fidget with your hands (Fig. 3)

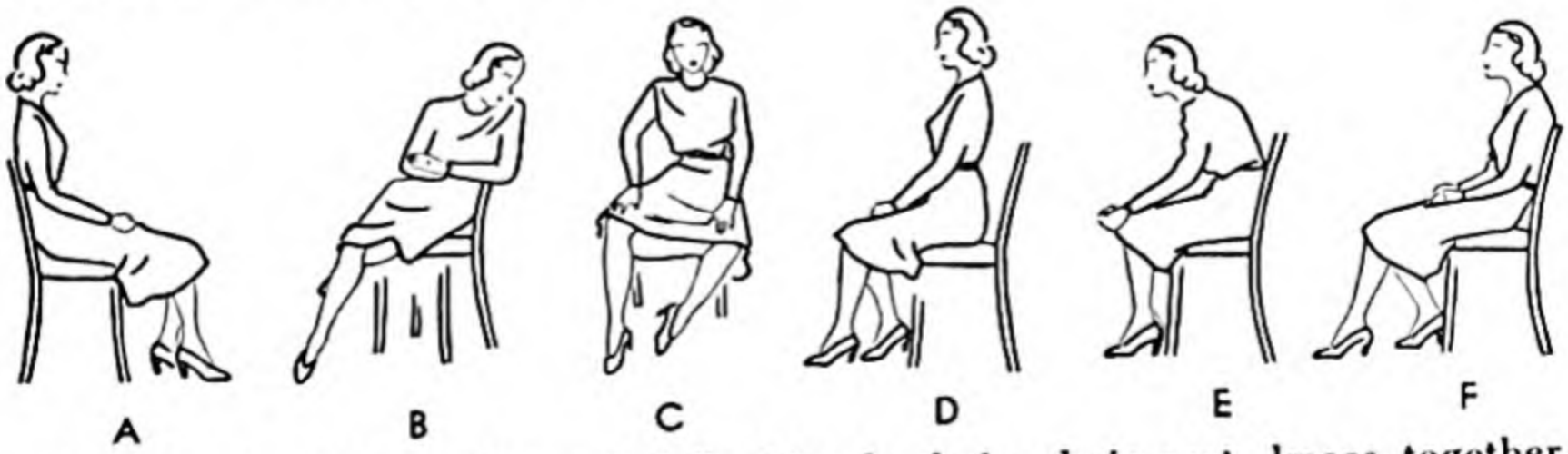

Fig. 3. A, sitting "like a lady"—hips back in chair seat, knees together, feet and ankles relaxed. B, don't sit on one foot. C, awkward to rest hands on knees spraddled apart. D, too stiff—results in swayback. E, ungraceful—encourages round shoulders. F, slumped position encourages hollow chest and ducked head.

The feet may be crossed at the ankles, but not in such a manner as to push the fleshy part of the leg out of shape. It is always safe to place one foot back of the other and close to the chair. Keep toes turned down, not up (Fig. 4).

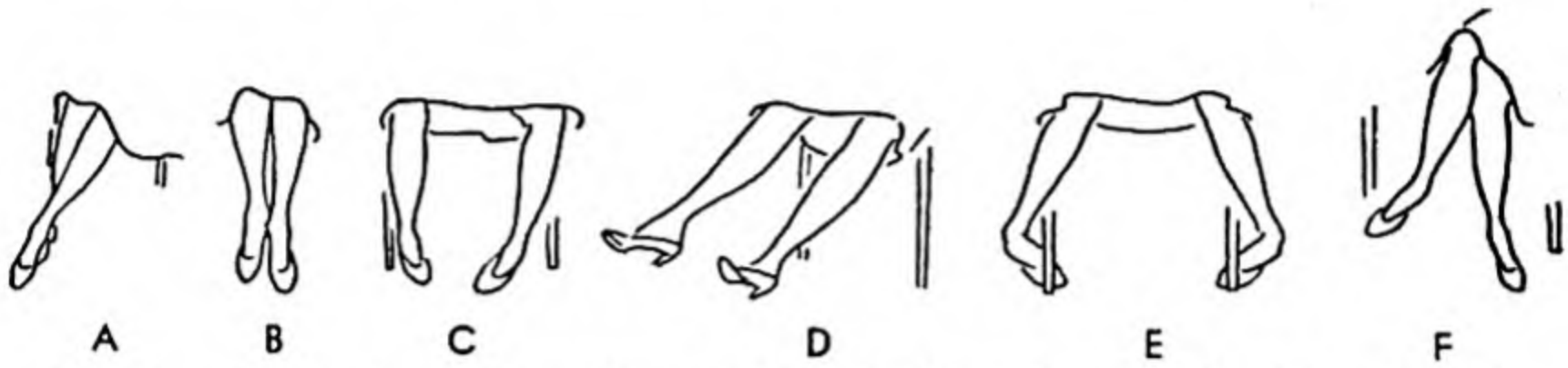

Fig. 4. Look at your legs. A, graceful. B, trim, always right. C, awkward—enlarges ankles. D, slouched—knees apart and toes turned up. E, don't damage furniture and make yourself pigeon-toed. F, legs crossed above the ankle invariably widen the calf. Don't dangle your pumps.

If you are a short person, avoid deep overstuffed chairs or very high seats. Do not sit with the knees apart. Crossing the knees, especially with short skirts, is offensive in both classrooms and offices. Don't let your slip ride up nor yet hang below the skirt; perhaps you need fuller or longer skirts.

Don't twist your feet around the rungs of chairs or tables. Don't sit on one foot, turn your feet sideways or dangle your shoes halfway off. Cultivate repose.

WALKING, DANCING, AND WORKING

Try to walk, as you stand, with your head held high but without hunching up your shoulders. Let your legs swing from your hips. Let your arms swing from the shoulders but not as vigorously as if you were skating. Carrying something in one hand may make you appear or feel more balanced and natural. If you tend to toe out, practice walking as on a straight line. Toeing in can reduce your hip girth one-quarter to one-half inch. Avoid shuffling and mincing. Find out from someone whether you do or not.

In dancing, catch sight of yourself in a mirror. Try to stand erect with a slight bending forward from the waist up without leaning on your partner (Fig. 5).

At your work, bend from your hips, not your shoulders. Don't slouch or slump. Learn to stoop by kneeling—to squat or bend at the waist is awkward as well as tiring.

Fig. 5. At work or play, follow the same rules of posture. A, dancing with grace. B, awkward and passé. C, don't bend from the waist or squat. D, kneel to reach the ground.

ACHIEVING GOOD POSTURE

Good arches in the feet are fundamental to good posture. Comfortable shoes with adequate support at the instep and moderately high heels preserve the arches. They should be worn for walking, school, and business. Pumps with higher heels should be reserved for afternoon and evening wear.

In order to start yourself off in the proper position:

1. Push your back flat against a wall with heels a few inches away from wall. Draw abdomen up and in.
2. Bend knees slightly and draw in your back hips.
3. Lift diaphragm and bust.
4. With shoulders still flat against the wall, rotate the arms outward with palms up. Drop hands relaxed at the side, palms in. This step will lower and relax your shoulders.
5. Stretch torso and neck as tall as possible with head and chin straight.

Make yourself assume this position lying in bed or sitting in a chair. Make yourself walk this way a short distance now, a longer distance later—finally walk this way all the time. You will soon find that it is routine to straighten your spine with proper relaxation of arms and legs.

YOU AND THE TAPE MEASURE

Fashion experts and Hollywood look for a well-proportioned girl who measures less in the hips than in the bust, and 10″ less in the waist than in the hips. "Pin-up" models or "high-fashion girls" average 34–24–34 for bust, waist, and hip measurement respectively.

"Norma," the average American girl (18 years), modeled by Abram Belskie under the direction of Dr. Robert Latou Dickinson.

The average American girl —1940—measures: bust, 33.9 inches; waist, 26.4 inches; hip, 37.4 inches; height, 5 feet, 3.6 inches; weight, 123 pounds. She is four inches shorter than the fashion model, slightly larger in the bust, definitely larger in girth of hip, thigh, calf, ankle. (Courtesy of American Museum of Natural History, New York.)

High-fashion models ideally measure 34–24–34 in bust, waist, and hip. Miss Sankey's measurements are: shoulder width, 14.9 inches; bust, 33½ inches; waist, 23 inches; hip width, 11.4 inches; height, 5 feet 7 inches, weight, 117 pounds. The increased height, wide shoulders, and slender hips display clothes to great advantage. Photograph by Don Selchow, from *Natural History* Magazine—Rosemary Sankey, a John Robert Powers model.)

PLATE VI

Grace Kelly, 5′6½″, measures 33½–23–33. The pattern companies are a little more realistic and use measurements for young women's figures with a hip line 2″ larger than the bust and a waist 9–10″ smaller than the hips. Good posture, poise and careful grooming are far more important to good looks than the possession of such arbitrary measurements.

Of course, it is unfortunate if you are too fat or too thin. But if you are thin or if you are fat and are seriously trying to improve your proportions, you are to be heartily commended. Are you really obese? Then, consult a physician for correct diagnosis and directions

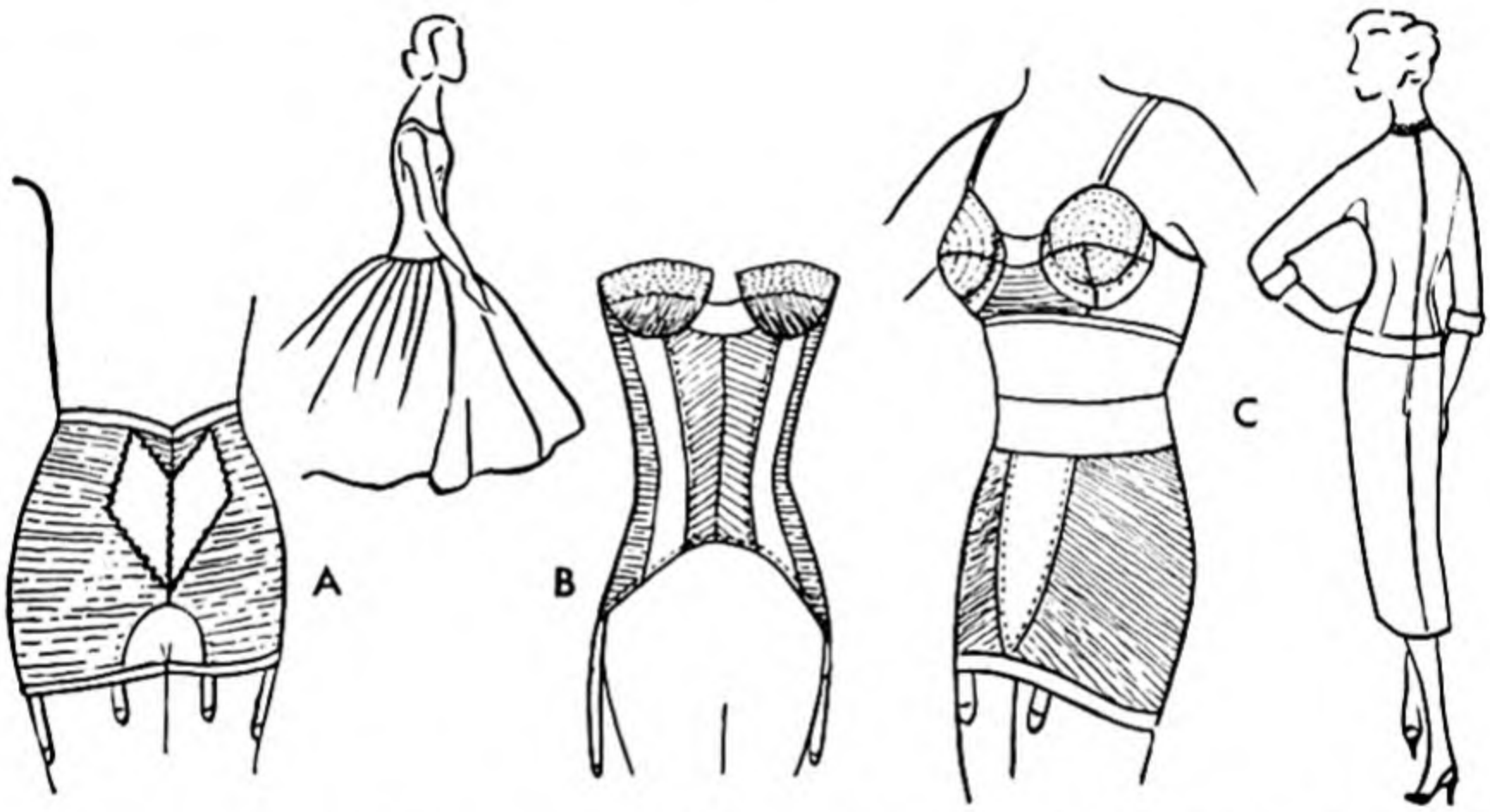

Fig. 6. Every girl, even a slender one, needs a girdle—not to compress but to smooth the figure. Little girls may succeed with a panty girdle, A. For bare tops and full skirts, B, select a strapless bra combined with a garter belt—long where needed most. C, a standard bra with more support and comfort fitted for high round, natural cup with front separation is fashion right—needed especially under sweaters and snug bodices. The standard girdle smooths waist, abdomen, and hips—a "must" for sheath styles.

for controlled weight reduction. Fad diets, starving, severe laxatives and reducing medicines are not the right answers—in fact, they may be positively dangerous. Scientific research indicates that a reduced but *balanced diet* accompanied by *intelligent exercise* is the only way so far known. While following such a prescription it is good psychology to be jolly about it; to have a definite goal as a new dress promised on reaching a specific weight, or a suit purchased in the size you yearn for and then work to wear it by a specific date.

Give more thought to better lines in dress and smarter grooming.

IMPROVING ON NATURE

Spreading hips are not attractive. Fashion authorities consider a girdle necessary if clothes are to hang well. Professional models, for instance, are required to wear girdles. Tight-fitting dresses and knitted clothes naturally look better on such a foundation, regardless of your size or proportions. A girdle need not hurt you—a good corsetière can adjust the stays, if any, and the length so that the garment will fit you properly and be comfortable for both standing and sitting. Elastic insets ensure comfort and smooth fit. Wavy bumps over the hips are then reduced to one graceful curve which creates the desired fashion line (Fig. 6). Small slender girls may wear panty girdles without stays. Select shorter girdles for dancing.

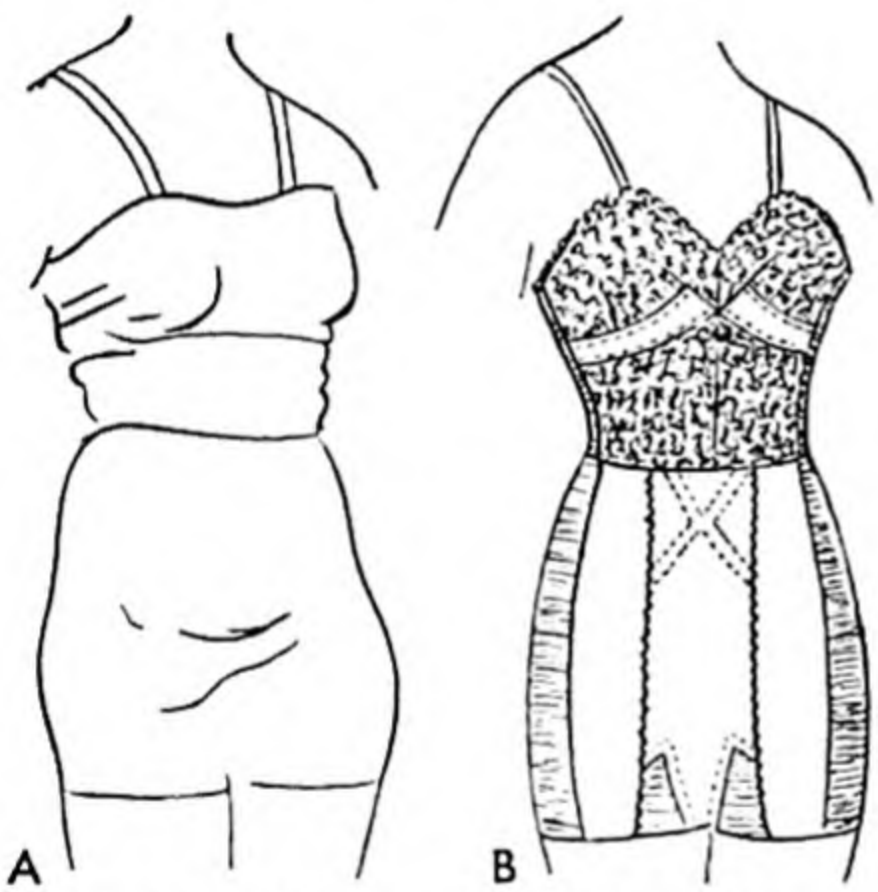

FIG. 7. This unconfined large-hipped girl, A, has too many waves in her silhouette and a drooping bosom (bra with horizontal darts). She needs exercise, diet and a firm foundation. B, the long-line bra with vertical darts and reinforcements give support and control. Elastic insets and nylon fagotted seams in both bra and girdle provide supple, youthful lines.

A well darted brassière lifts the bust into the natural, firm, curved position of youth—uplifted and not flattened. Avoid the appearance of a too flat, droopy or too full bosom. If you are extremely flat chested, fasten small bust pads into your "bra" just as you use shoulder pads in sweaters and dresses when square shoulders are a fashion "must." If you have a large bust, don't buy an ordinary brassière but choose one long enough to cover your diaphragm (Fig. 7). Elastic in the shoulder straps and on hooks to fasten it down over the top of your girdle will make it comfortable. If you have a roll above your girdle, it is probably too tight in the waist.

YOUR HEALTH AND YOUR LOOKS

While cosmetics may enhance your good looks, health is the basis of it all. After four years of college your general health should be

improved. Whatever else you have gained in college will be of little value to you if you squint (because you need glasses), if you are overweight, underweight, excessively nervous, or if you have a bad case of acne or a bad breath. Success in college, in social life, in your career or in your marriage is determined to a large extent by your health. Today you must have good health to enter into life's activities with any degree of zest and pleasure.

Plan a routine for eating, sleeping, relaxation, recreation, work, bathing, and other personal habits. To do so saves time, but more than anything else such a regimen works in harmony with rhythmical body processes, such as breathing and peristalsis.

Eating is one of the more essential habits—have three full meals every day. There is a glow of health, clarity of complexion and personal magnetism about the girl who has the good-breakfast habit. Enjoy your meals. Look on them as periods of relaxation. Clean up and "dress up" a little for dinner—don't fall so low as to appear in slacks! Don't eat between meals unless some fruit or a glass of milk.

See that your daily diet includes some of each of the "basic seven" foods.

Drink water freely—eight cups per day (which includes the liquid you get in milk, soup, etc.).

Eat vitamins (the natural ones in good foods), but don't buy them in pills unless your physician prescribes them. If you are served too many starchy foods, supplement your meals with milk, fruit, and tomato juice.

If you are somewhat over-weight, but not obese, you should have a good breakfast, no between-meal snacks; milk but not cream; few fats like chocolate or fried foods; but plenty of salads and proteins.

Try to enjoy foods new to you—the practice is a cosmopolitan one and it will help you to get all the elements necessary for good body building and repair. It is really discourteous to your hostess, whether she is your mother or your dormitory dietitian, to decline wholesome foods.

HEALTH HABITS

Clean personal habits, lots of fresh air and sunshine, and frequent checks on the eyes and teeth are taken for granted as obligatory by any educated, refined girl.

Bad Breath. Bad breath may be due to neglected teeth, stomach

disturbances, constipation, sinus infection or eating strongly flavored foods. A mouth wash helps, but a doctor should be consulted if the trouble persists. Sparkling teeth improve your smile, so brush your teeth after every single meal and think of your dentist as a beauty doctor.

Constipation. Constipation may be prevented by eating a well-balanced diet (fruits and vegetables provide enough roughage) and by forming a regular habit of going to the toilet each morning at a set time. Regularity of exercise, relaxing during meals and a glass of water before breakfast are safer than laxatives, enemas, or too much roughage.

Acne. Pimples and blackheads may develop into acne. Because skin eruptions may be complicated by infected tonsils or teeth, careless eating habits and glandular disturbances, one should consult a physician. Four or five months of vigorous treatment will usually effect a cure. Treatment includes scrubbing the skin four or five times a day with soap and warm water, followed by a cold rinse and a lotion with alcohol base to dry the skin. Plenty of outdoor exercise, fresh air, sunshine, ten hours' sleep at night and no constipation are recommended by doctors. Stick to a simple diet (practically no sweets, chocolate, starches, pastries or fried foods) —more milk, fresh fruits and vegetables. Foods rich in thiamine (vitamin B_1), such as yeast, make for a healthy digestive tract. Do not pick or squeeze blackheads or other eruptions. In bad cases omit make-up entirely during the treatment period.

Menstruation. The menstrual cycle is a normal body process, thus menstruation should not be considered a sickness. It is not only inaccurate but old-fashioned to use the terms "unwell" or "sick." Normal exercise, warm baths, and warm clothing increase circulation, which prevents the congestion of blood—the cause of discomfort or cramps. Daily baths are a "must"—but avoid extremes of temperature and too strenuous exercise. Keep warm and get some extra rest. It is natural to be depressed, irritable or tense during or preceding the menstrual period.

Weather. You are putting a heavy strain on important body functions if in severe weather you go about with too few clothes. Bare legs, bare necks, no coats, no hats, no gloves would be pitiful if you were too poor to afford them, but very unwise when you know better and certainly gauche in the city. Going hatless may be collegiate on a campus, but when the wind blows—even on a

campus—it looks untidy, causes the hair to become brittle, and may induce sinus infections.

Thick clothes are warmer than heavy ones because of the insulating air trapped in them. Layers of thin fabric are warmer than a single heavy layer. Clothing does not add heat—it acts as a barrier to escape of heat generated by the body. Keep the torso and back just below the neck warm—hands and feet will regulate for comfort and need not be too heavily covered.

Dosing Yourself. College girls and career girls "out on their own" frequently become *too* health conscious. Instead of consulting a good physician (cheapest in the long run), they unwisely tend to dose themselves, relying on ads for suggestions. Throw away those liver pills and headache cures. Avoid such habits as "antiseptic" mouth washes, aspirin, cathartics, sulfa drugs, nose drops, alkalizers, eye washes, hormones, synthetic vitamins, sleep-inducing drugs, feminine hygiene preparations and all sample or patent medicines. Go to a specialist for your teeth, eyes, ears, or throat, for acne, for reducing, for goiter or for hay fever and sinus infections. Coffee, synthetic drinks, and cigarettes are probably not harmful used in moderation but taken frequently have negative effects.

Investigate health, student-group and hospitalization insurance plans. Can you afford to be sick? You may need to concentrate on building up your physical health. A college physician, a physical education department, various departments in home economics and health lectures are provided in almost all colleges, so there is no excuse for you not building yourself into an individual glowing with health. These suggestions are so simple that it seems almost trite to offer them. Yet many college girls, even brilliant ones, do not attain their ambitions in life because they have neglected these essentials and find themselves nervous, irritable, spiritless and under par inside and out.

BECOMING BEAUTIFUL

Fortunately in recent years public appreciation of the beauty of American girls and women has outgrown a taste for any one type of face either in shape or coloring. Once a pink-and-white complexion and curls were the main requirements of a beauty. Now personality and a well-groomed or soap-and-water kind of cleanliness are the much-sought-after attributes of beauty. Success in the movies and

Dorothy McGuire in *The Enchanted Cottage*, an RKO Radio Picture.

Dorothy McGuire demonstrated **the effect of** neat make-up, **clean** hair, changed hair style, **lift of** the head, and appropriate **clothes** on personality and **ultimate** happiness.

PLATE VII

in everyday life seems to follow all sorts of physical types, and any ugly duckling can be a "belle" if she puts her mind to it. Isn't it wonderful that this should be so?

A BEAUTY BUDGET

The beauty parlor habit may be too expensive for most of us. Busy college and business girls do not have much time during the day so they must learn how to perform all the beauty rites for themselves after hours. The secret of success lies in wise shopping for supplies and the regularity of routine—not a haphazard splurge to buy some high-priced article or a hit-or-miss program.

Many of your toilet articles are received as gifts. But the ones you use most frequently and depend on for their reliability, you will generally buy yourself. Make a plan. Don't be wasteful, but use enough to gain results. How many tubes, jars, or boxes of each do you use in a year? Several girls have kept their expenditures to ten dollars a year. What do you judge to be a fair allowance?

To be socially acceptable, it is taken for granted that one is absolutely clean and dainty from frequent scrubbing in a soapy bath not just showers, but some girls are careless in this regard because they are poor time managers. Think through the jobs to be done, decide when to do them. Organize them into morning and evening, daily or weekly routines, thus reducing time while improving the product. During such beauty rites is a good time for memorizing.

A well-groomed girl will:

1. Practice scrupulous cleanliness.
2. Use deodorants or non-perspirants regularly for her friends' sake and her clothes' sake.
3. Use depilatories or a razor to remove superfluous hair.
4. Apply make-up naturally—it should enhance, not mask.
5. Keep her clothes clean and pressed; spots and stains removed.
6. Not necessarily wear perfume; but if she does, it is fresh and elusive, not strong.
7. Appear neat from top to toe.

YOUR HAIR

A hundred strokes of a hair brush each night on your hair and scalp is not old-fashioned, but twenty each night are better than a hundred once a week. There is no substitute for the lovely, glossy,

finished look this habit imparts. A girl has no more valuable asset than beautiful, healthy hair—simply arranged!

If you have access to plenty of warm water, there is no reason for not giving yourself a shampoo. Soft water is a powerful asset. If the water in your community is hard, buy a soapless or oil shampoo. A *weak* lemon or vinegar rinse helps to remove the sticky curds after using hard water; follow this acid rinse by a clear water rinse.

Don't go to class or to work in public without brushing or combing out your hair after it has been "set" (Fig. 8). Plan time so that the waves and curls can be thoroughly dried and combed out before considering the job done. Winding a scarf around the "set" doesn't fool your public.

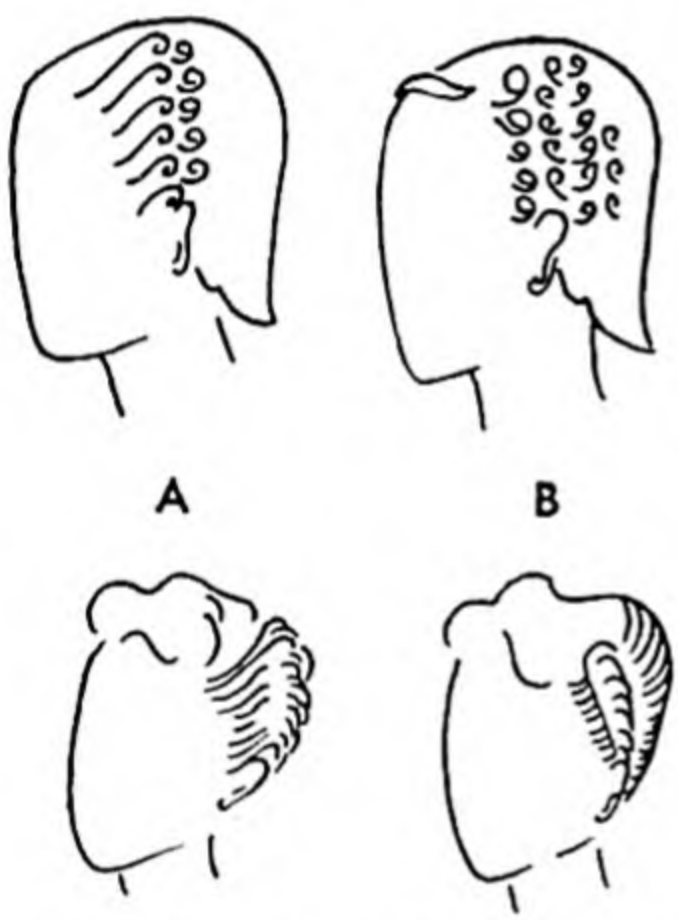

FIG. 8. Success from pin curls depends on direction and length of stem and direction of winding. A, long stems for thick hair; directed upward; front row clockwise, next row counter clockwise. B, short stems and smaller curls for finer hair wave close to face. Make diagonal waves by grading length of stems. Stems laid in horizontal position in back will create vertical French roll.

Home permanents, well done, are quite satisfactory, though not always so long lasting as those given by professionals. Try new hair styles but no matter how fashions go, avoid fantastic, exaggerated, fussy-looking arrangements. Elaborate styles suitable for evening wear and parties should not be worn to school or to work. Styles that naturally and softly follow the shape of the head do more for you and produce a smarter effect with any daytime costume. When you have a photograph made, arrange your hair in a simple, almost classic style so that it will not look too queer in future years.

Both good and poor features are emphasized by repetition of like shapes, lines and colors. They are also emphasized by strong contrasts. Any defect is softened by the use of moderate styles. For example, a very small face appears too thin if the hair is styled short and close to the head. On the other hand, if the hair is too bushy and flowing the face appears unpleasantly pinched and

drawn. A soft, somewhat long, modified style would be better, but it should not be too loose about the face. By the same principle a large head appears too large in proportion if the hair is too loose or too tight (Fig. 9).

STANDARD PROCEDURE IN MAKE-UP

1. Clean face with soap and warm water. Rinse well first in warm then cold water. At night, remove make-up and dirt with a cream or lotion cleaner; and rinse with cold water or a mild astringent-like lotion containing diluted alcohol or witch hazel.

2. Apply a powder base or creamy lotion in a thin, even layer.

3. Apply paste or cream rouge before powdering. Touch the cheek bone in several spots, then rub out to the edge with your finger tip. Strive for even blending. Apply cake rouge after the powder. Apply a second dusting of powder very lightly to give a natural bloom and aid in blending colors.

4. Apply powder by fluffing or dusting with absorbent cotton or a really clean powder puff. Brush or dust it off where it looks too thick around the nose and eyes. Work up and out. Don't wipe or rub in.

5. Many college girls prefer cake make-up, but it requires more skill in application. It must be thin and a very good color match—if too light it gives a "painted lady" effect. It covers blemishes very well. If too thick, a plastered, caked look results.

6. Apply lipstick to the upper lip first; with a pointed lipstick or brush draw the outline from center outward to the corner in an unbroken line. Complete other half from center out. Fill in surface of upper lip. Outline lower lip, starting at corner of mouth in one unbroken line to other corner. Fill in lower lip. Blot with tissue (with some makes, just let dry) (Fig. 9).

7. Brush your eyebrows and lashes. Add cream or vaseline with finger tips. Use eyebrow pencil lightly, if your brows are too light in color. Use tweezers to make the eyebrows neat. Remove only the unruly thick ones, usually above the nose. Today the thin arch is out of date because girls have discovered it gives a startled, artificial, even diseased appearance, (Fig. 9, F). Use only your own tweezers, and use an antiseptic or astringent solution before and after using. Use eye shadow only for special occasions if at all. Apply it very lightly on the center of each upper lid, blending to

"Miss J. M. Before and After Helena Rubinstein's 3-week Paris Beauty Course." Note details changed to effect the transformation—hair style, shoes, posture, dress. (Photographs courtesy of Helena Rubinstein.)

Such beauty may be achieved by simplicity in styling and by perfection in grooming. (Reproduction of original pastel printing used in advertisements for Breck Hair and Scalp Preparations.)

the outer corner. Mascara frequently appears stagey, hard and artificial. Apply it very lightly with a brush. A little vaseline or eyebrow pencil at the base of the lashes enhances their effect in a more natural way.

Expertly applied, make-up should be understated—by having a creamy base so that excess colors can be wiped off and blended smoothly.

ART IN MAKE-UP

For school, sports, shopping, church or business, apply make-up in a natural manner (Plate V and Fig. 9). However, for informal dress-up affairs an extra accent may be secured by a brighter lip-

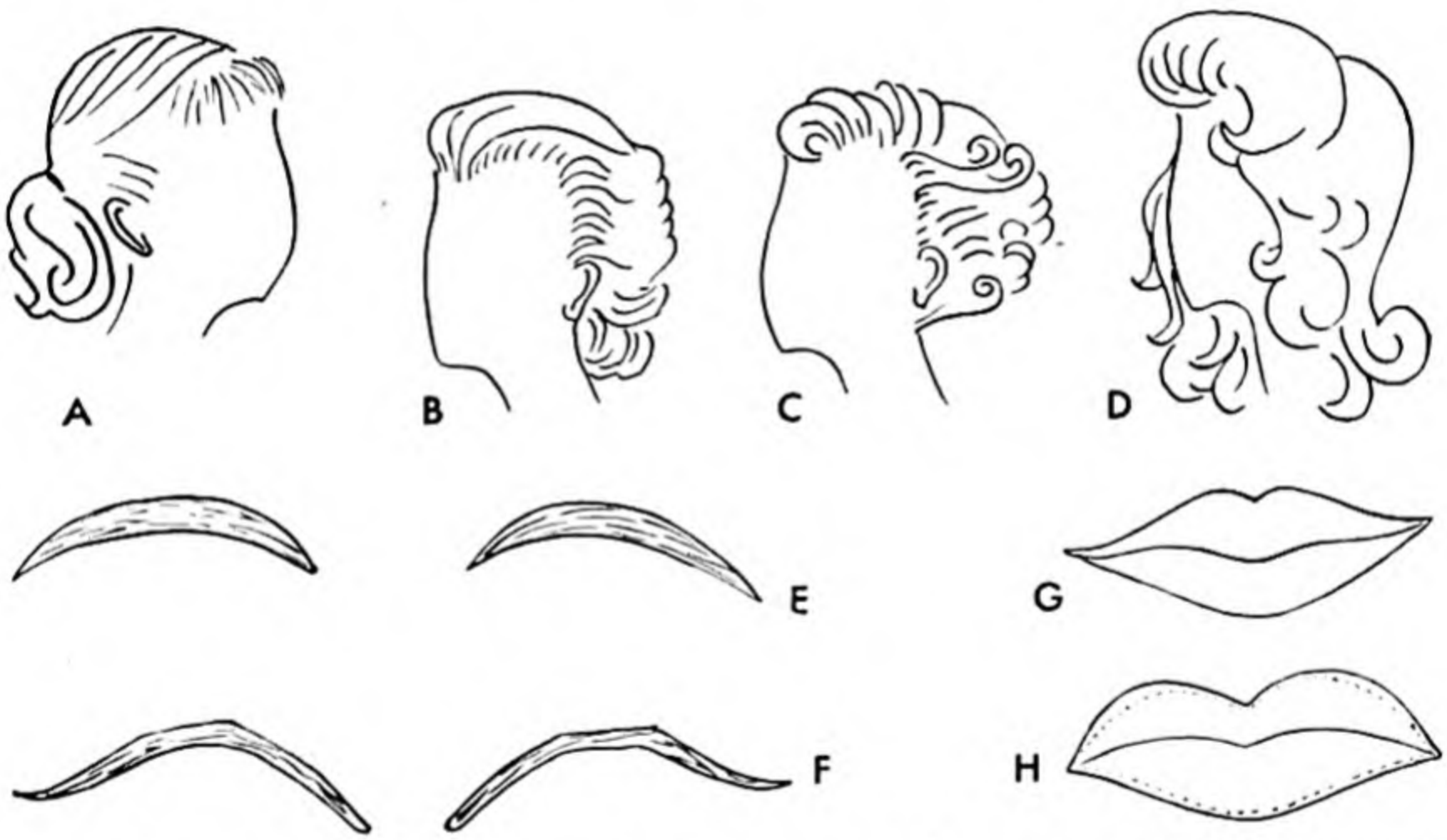

Fig. 9. Today's look is the natural look. Whether pony tail, chignon, page boy, bangs or pompadour the hair should be simply arranged, restrained in length and curl, and follow the shape of the head. A, functional, casual, youthful. B, the flattering, fresh American look. C, slightly fomal, more mature, time consuming. D, ratty pompadour; face and neck overpowered by too long curls. E, smooth, gently arched, medium-full brows favored currently. F, over-plucked brows give severe, artificial look. G, follow natural lip line with upward swing at ends. H, drooping mouth looks unhappy or cross; overdrawn.

stick, with slightly more extreme make-up reserved for evening occasions. It is possible to minimize such defects as a large nose, prominent cheekbones or a double chin by applying the make-up artistically and blending it carefully. Use darker tones on features

to be subordinated. (For example, a nose is made less prominent by a powder slightly darker than that used on the cheeks or just on the sides if the nose tends to flatness.)

Accenting one good feature is always right, but avoid emphasis on more than one feature. Imagine overrouged cheeks, deeply arched eyebrows, intense red, wet-looking lips, deep eye shadow and heavily mascaraed eyelashes on a very pink and white powdered face! The result would be garish, ludicrous or even clown-like!

Don't make the mistake of choosing a powder too light in color. Either match your skin tones exactly or select a color slightly darker. A great deal of yellow exists in most complexions. White and pink powders may make the skin appear too pale, muddy or even white-washed. If the skin is too sallow, a first coat of pinkish powder will help to give a healthy foundation on which may be patted a peach or rachel powder in harmony with the natural coloring. Skins naturally dark, creamy, golden or olive are enhanced by the matching tones of rachel, tan or brunette powders.

Select your rouge, lipstick, and nail polish so they will harmonize though not necessarily exactly match. The reds fall in three classes —a normal red, a yellow-red (warm) and a purple-red (cool). Your coloring, personality, age and costume will affect your choice.

A brunette generally looks better with darker purple-red while blondes and red-haired girls look better in lighter tones and yellow-reds. However, blondes and brunettes both wear clothes of red, blue, yellow, black, and white, and it is *more important to select the make-up color to blend with the costume or the accessories.* A blonde would require a light purple-red lipstick if she wore purple, blue or purple-red in her costume. Any costume with yellow in it, such as rust, olive, brown or warm gray, would require yellow-red in lipstick. On the other hand, cool grays would require purple-red in rouge or lipstick. At night and in yellow, artificial lights, yellow-reds may look too yellow so that a normal red would be better; purple-reds may appear a little dull. If you apply make-up in a dark room in the early morning, you may find that out in strong daylight or in the strong lighting of an office you have overrouged and are being accused by your friends of being "too made-up."

Use rouge not as an illusion but more as a shadowing device to reduce or increase apparent width of face.

Place rouge on the cheekbone about one inch below the pupil of the eye and blend it so that no clear-cut spot of color is notice-

able. Round faces may be made to appear less wide by using darker foundation or more rouge nearer the side of the face blended up toward the forehead and less toward the nose; girls with narrow faces should use more near the center of the cheeks and less toward the side. Select a smooth area for rouge; use very little—or omit it entirely if your face has many blemishes such as acne marks or wrinkles. A little rouge helps to brighten the eyes.

The application of lipstick is partly a matter of fashion, but it is always good taste to follow the law of art or good design which says, "good decoration follows and strengthens the structural lines of the article being decorated." At present it is the fashion to follow the natural lines of the lips. However, lines slightly inside or outside the margins help to reduce or build up the shape and size of the lips. A slight upward tilt at end of upper lip gives a happier more appealing look (Fig. 9).

For black-and-white television select light clothes, accessories without shine, dark make-up and very dark lipstick.

SHOPPING FOR MAKE-UP

When you buy cosmetics, compare the weight of containers of different sizes and estimate the price per ounce in each. The differences in price are often due more to extensive advertising, fancy packages and perfume than to inherent quality. It will pay to shop around in the dime stores. For example, good face powders may be secured for about ten cents an ounce, whereas more exclusive brands run from fifty cents to a dollar an ounce. Consult one of the consumer services for more definite evaluation of commonly advertised brands. The National Food, Drug and Cosmetic Act, 1939, ensures the purchaser that most materials are thoroughly safe in all cosmetics.

Powder. A good face powder has enough body to conceal minor imperfections of the skin, enough lightness not to form an artificial mask, enough adhesiveness so that it will stay on for a relatively long time, and the right degree of "slip" so that it smooths on without streaking. Avoid a powder with much starch which becomes pasty when damp and which may serve as food for bacteria. It tends to cling to down on the face, making the down more noticeable.

Rouge. Dry rouge is most popular because it is very quickly

applied and because it may not contain ingredients to which many people are allergic. Cream or paste rouge is a little more natural and more "indelible" than dry rouge, but you need to be more careful in its application.

Eye Preparations. Eyebrow and eyelash preparations may set up some irritation in the eyes. Careful application in very minute amounts (or total abstinence) is the only way to be safe. They must be applied very sparingly to avoid an artificial effect. Only an oculist, not a salesgirl, should be relied on for recommending eye lotions and glasses.

Creams. Face cream lubricates and softens the skin. It protects against the inroads of weather. It is generally conceded that cream is not a satisfactory substitute for soap and water to clean the skin. A cream with a lanolin base is the best lubricant. Apply creams after washing the face with soap and water. "Tissue creams," "skin foods," and "wrinkle creams" are terms banned by Federal Trade Commission rulings because it is believed that the skin is nourished through the blood stream by food that nourishes all parts of the body. They are now labeled "night creams." Lemon juice, honey, and vitamins in a cream do not impart known benefits to the skin. Since face powders now have greater adhering powers, vanishing creams are not as popular as they once were. Liquid lotions or *foundation creams* with a lanolin base form a very good base for face powders and keep the skin soft. Hand lotions of the tragacanth type are only temporary in effect.

There is no evidence that cold cream encourages growth of hair. Over-use of cream aggravates acne.

Cold creams sell at from ten to sixty cents per ounce plus tax. Look for the net weight in the jar, the perfume, the consistency you like. Some of the theatrical cold creams and cleansing creams from chain stores, as well as those produced by nationally known, reliable drug houses, are among the best buys. Investigate the economy of a one-pound jar of your favorite cream. If it is cheaper, several girls might divide the contents.

Bleaches. Bleach creams and freckle removers are often harmful and generally do no good. Bleaches containing mercury, which may be harmful to the body, must be so labeled. Skin tonics and astringent lotions are usually composed of alcohol, witch hazel, water and perfume.

Deodorants. Excessive perspiration may be checked by perspiration *suppressors.* Aluminum chloride is the most common ingredient. It should never be stronger than 25 per cent in a water solution. The directions on the container should be closely followed. At the first sign of irritation, discontinue its use. It has a disintegrating effect on fabrics; hence, it is best used at night and rinsed off the next morning. It should not be used for twenty-four hours before or after shaving the armpits. *Deodorants* which mask or absorb perspiration odor have as their base some form of boric acid powder and zinc oxide.

Perspiration odors is one of the surest ways to lose personal popularity and approval of one's peers—both boys and girls.

Frequent bathing, airing and changing of clothes are necessary but seldom are sufficient for underarm grooming.

Bicarbonate of soda, boric acid, witch hazel, vinegar and alcohol are good home remedies also. Use whenever needed—perhaps only once a week. If these remedies don't appeal to you, you must wear dress shields which aren't practical in sheer or sleeveless dresses. But you absolutely must not have perspiration stains on your clothes or any body odor. You may need to consult a doctor.

Hair Removal. Hairy legs and arms are most unfeminine and unsightly, and of course, underarm hair must be removed. Such superfluous hair is most safely removed with a safety razor. Apply hot water and plenty of lather for three to five minutes to soften the hair. Follow by a rinse and toilet water or a lotion containing alcohol and glycerin. There is no evidence that shaving stiffens hairs. It is the only safe way of removing hair under the arms! Liquids and pastes sold as depilatories to soften or destroy superfluous hair are also available. Consult some consumer agency for reliable brands. Follow directions exactly. Many depilatories burn or irritate the skin and have objectionable odors. Do not use these chemical depilatories on the face or armpits. Electrolysis is permanent, but generally dangerous unless administered by a doctor who is a skin specialist or by a skilled operator under a specialist's direction.

Nail Polish. Polish removers and nail polish are basically acetone. Spilled on acetates, they are likely to make a hole. Spilled on lacquered furniture, they mar the finish. Since many are flammable, do not use them near a flame or cigarette.

NEATNESS IN DRESS

One essential to grooming is that of spic-and-span neatness—attention to every little detail. It means having the hair orderly, no wisps hanging free, just enough hairpins, not too many, and those fresh and clean. The hat is brushed, the veil is pressed.

It means that gloves are clean and mended; hatbands and neck-lines are free of hair, powder, and other make-up; purses are clean and orderly inside; shoes are cleaned and brushed, heels straight; white shoes are white; hose are mended, seams straight; belts are not twisted or wrinkled; the belt is not pinned in place; hems and seams are even, not ripped out here and there; buttons and other fasteners are on and buttonholes fit; slips are neither too long, too short, nor too thin—they fit; shoulder straps stay up on shoulders.

It means that your undergarments are clean; that your suits and coats are free of wrinkles, odors and soiled spots. It means all these details and others you can list.

It means that you must set aside time to repair, press and clean. It means regularity in sending garments to the laundry and dry cleaner.

After all, an intelligent girl can certainly let her "head save her heels." She can put her clothes away in good shape so they are ready for the next wearing. She can plan the night before what routine is necessary the next morning and what she will wear, so there will be no confusion in the few minutes allowed between rising and going to class, to breakfast or to work. She knows and can learn for herself many more little ways than are mentioned here. It all depends on the conviction that it pays. Do you have the necessary will power?

"WEAR WITH AN AIR"

Although a girl has a lovely personality and although she has well-chosen clothes, becoming and well-tailored, she may not wear them in just the right manner. Wearing your clothes correctly demands good posture, of course, and good grooming, of course. Besides these two requirements, the whole costume should create a rather simple effect with some dash of interest.

In striving for simplicity one must be careful not to look too plain. Some individual or original touch can be found to keep

simplicity from being mannish, old-maidishly prim or monotonous. To achieve the effect of simplicity, see that you are not wearing too many accessories and do not have too many notes of accent. For example, if your suit is navy blue and you wish to use red for accent, don't choose a red hat, red purse, red shoes, red gloves, red necklace, red monogram on your handkerchief and red buttons on your white blouse! The most effective procedure would probably be to select all navy-blue accessories or all black accessories except one—for example, a chic red hat. It is also considered good taste to use a second spot of color, but not equal to the first in size. It may be smaller and more intense, or larger and less intense.

In buying accessories, choose those which are simple in line and neat in workmanship. Don't wear all you have at one time. Do not overload your jewel box or yourself with a lot of cheap "junk" costume jewelry. A few real semiprecious stones will not cost any more than a lot of imitation jewels. Turquoise and silver, for example, are better taste than dime-store "gold," brilliants and chip diamonds. In selecting a silver pin, look for one which is modern, streamlined and conventionalized rather than naturalistic in design, and smoothly finished. Plastics, wood, yarn, leather and simple glass beads are always good taste, but don't invest in many. Accessories which are fussy, shoddy-looking, and of poor workmanship give an effect of tawdriness.

Have your clothes *fitted* so that they return to their proper position no matter how much stretching or activity you induge in. Don't be constantly adjusting your belt, your peplum, your girdle or your hair. A well-fitted dress is not so tight in any one girth that it rides up, or so loose that it appears sloppy. Above all see that the shoulder seams do not hang down onto the arms—making the garment appear one size too large. When shoulder pads are in fashion to produce square shoulders, be sure that they are just right in shape, size and location.

When putting on a coat or jacket, especially when it is new, pull it up well around the neck so that the collar and shoulder set properly. After it becomes somewhat set to your figure, it will naturally arrange itself that way every time you put it on. Don't go along with your coat half off. Keep the sleeves of a blouse well pulled down in the coat sleeves. Wear a jacket buttoned most of the time if it was designed that way. Keep the neckline evenly adjusted—scarves neatly arranged and tucked in, perhaps, certainly

not flowing too loosely. Don't let the coat crush the blouse collar.

If you buy a coat with a belt either in keepers or attached in the underarm seam, learn how to tie it so that it has style and always wear it that way. Don't go around with it dangling and flopping in the breeze. Perhaps another style would be a better choice.

Some styles such as the notched or convertible collar, or the bowler felt hat or beret, may be a little severe for you. Experiment before the mirror to find some little change—a casual bend or dent which makes it more attractive to you. But avoid wearing a hit-or-miss, rakish, one-sided effect too sporty or jaunty. Small hats too far to one side or too far back are seldom flattering. Adapt your hair style to a new hat, but have it practical or easy to arrange, not "arty" or overly picturesque. Casual does not mean careless.

Dangling furs, ties, purses or gloves carried in the hand give an undesirable, fluttering effect. Gloves should be worn with coats and suits. It is generally safe to follow the rule, "don't wear hats without gloves, or gloves without hats." A recent style permitted "shorties"—white fabric gloves—without a hat, but the wearer always looked better if she wore a band in her hair or the effect of a hat. Gloves and hats with summer dresses in the very warmest of weather seem affected in small towns and on campuses. But in the city one probably doesn't wear summery-looking cottons on the street—there both gloves and jackets seem necessary to the urban look of a well-dressed girl. It is really a bad habit to carry gloves with one's bag and not wear the gloves. Gloves complete the costume, keep the hands clean and protect them from the weather. Black kid gloves look particularly gauche in warm weather. Soiled white gloves or white gloves yellow with age just don't belong with a well-dressed woman.

Give some attention to protective garments—raincoats and rubbers for bad weather, aprons and smocks for laboratory and work and suitable undergarments to protect both your body and your dresses. Have them neat, clean, and suitably fitted.

Adjust or modify current fashions to your type and to the occasion. When skirts are short, don't wear them above the knees nor yet to the ankles, but adapt the length of your skirt to your type of legs and your build. Flowers worn in the hair seem inappropriate in the schoolroom or an office; if they must be worn because "all the girls do," wear flat tailored ones like daisies, rather than feathers or roses. By all means have the daisies fresh—"fresh as a daisy," you know!

If bows are the fad, select for yourself one of black or white grosgrain, not pink satin or pale blue maline. Do you see?

Emerson said that being well dressed produces a "feeling of inward tranquility which religion is powerless to bestow." It gives you self-confidence and gives those whom you see every day or those whom you meet occasionally an impression of the kind of person you are. You cannot afford to slip into careless habits, can you? Practically everyone expects a girl to study English in college in order to express herself better. She will speak and write good basic English so as to express her personality and to obtain what she wants out of life. Likewise, the study of art in dress is another way to express her personality. Do not think of good dressing as an end in itself but as a means to an end—that of self-expression. With this philosophy of better dressing, learn how to solve the problems of grooming and clothes most efficiently and effectively. Then learn to be utterly unconscious of your clothes. At work or play, throw yourself with zest into the matters of importance—forget your clothes and how you look. Secure in the certainty that they *are* right, you are ready for a successful day of work or evening of pleasure. Sophistication in dress implies that because you are well dressed you have an utter feeling of being at home in your clothes just anywhere with anybody.

Simplicity is the secret of good dressing. You will need to be very observant to see what makes the difference between being smart, dashing, or casual and being dull, dowdy, gaudy, plain or neat. You can develop the ability to be just that discriminating.

DON'T BE SMUG!

Although you have the good fortune to possess natural good looks and although you have achieved the poise that comes from being well groomed and smartly dressed, don't be conceited about it. Don't "feel sorry" in a condescending, snobbish way for those who haven't solved this problem. They may be people who are sacrificing smart dressing for some other worth-while achievement. Creative writers and artists, homemakers, community workers, and professional women are busy people who give so much to the world that they cannot always afford the time necessary to appear smartly turned out. Neatness and cleanliness are about all that seem necessary in emergency living. Beauty, literature, or high thinking of

enduring worth, more often than not, are produced by wearers of plain, ill-fitting, and unattractive clothes.

Don't make fun of anyone who dresses differently from your ideas. Be helpful when help is asked. Don't confuse fashion with goodness. Perhaps you have noticed that some fashionably dressed women and beautifully dressed girls are far from being loved and "popular."

TODAY'S IDEAL

Lily Daché is credited with defining mid-century glamour as a combination of breeding, reserved sex appeal, perfect grooming, quiet good taste in clothes, slenderness, and femininity combined with independence—personified by Queen Elizabeth II and Grace Kelly. Thousands of American college and career girls exemplify these elements. You can be one.

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EXERCISES

1. The trend today is for movie stars to look natural. Find illustrations of recent favorites and list their individual points of beauty. What does "make-down" infer?

2. What psychology can be used to cure one's roommate of gum chewing, ear twisting, sniffling, or other annoying habits?

3. Volunteer to make a chart showing location, size, and direction of pin curls for a current style of hair dress. Shampoo and set your hair in this manner one night and then come to class the next day ready for a comb out.

4. Arrange for a corsetière to show the new girdles and brassières correctly fitted as to cup, waistline, and hip.

5. Divide the class into pairs or small groups each of which will arrange an educational exhibit on some particular beauty aid.

6. Introduce two girls in the class to the rest of the group, telling where they come from and their special interests or talents.

7. Collect phrases for a style show to substitute for "cute."

8. Assume the posture on pp. 34 and 35; all walk together around the room, then all sit. What do you think you need to do for yourself?

9. Show how to help these two girls who didn't get the job: a high school graduate showed up in her class room "uniform" of sweater and skirt (long and cupped in) with ankle socks and saddle oxfords; the other girl at the opposite extreme, came dressed "to the teeth," wearing a white printed organdy, sleeveless style and too much make-up.

3

WARDROBE BUILDING

Is a hat necessary in a costume for church? Is it correct to wear a suit without gloves? Should gloves match the hat or the shoes? About how much should a college girl spend on clothes? Is it right to wear a sport coat with an evening dress? Should I select colors to accent my eyes or my complexion? Isn't a basic color too monotonous? How can I manage to wear a plaid coat on a limited budget? How can I plan a dress that will be "right" almost any time, anywhere? Why is sloppy sewing a violation of art?

Planning a wardrobe has the broad objectives of making you happy in your clothes and self-confident or poised because you know you are appropriately dressed—all for the same amount of money or less than you would spend buying clothes haphazardly. To satisfy yourself with your wardrobe, you will need to give it a great deal of attention and time, no matter whether you have much money or only a little to spend. If you have decided that clothes are important in your life, you will want a wardrobe that will "do something for you." It must be becoming as well as appropriate. You want your friends, too, to like your clothes because they are in a style suited to you. A sensible way to get started is to:

1. Be aware of your *aims*. What do you want? What do you need?
2. Take stock of your *assets*. What do you have?
3. *Plan* new articles. Decide on lines, colors, values, and textures most becoming to you.

4. *Shop* wisely. What should you buy ready-made? What should you try to make?
5. *Evaluate* the cost in terms of both money and satisfaction.

WHAT DO YOU WANT?

The up-and-coming college girl wants to look like a young modern who inspires confidence and appears charming. A young modern has a clean-cut look; her clothes are uncluttered by trimming but have some decoration to give them distinction. She is attractive without being too beauteous or romantically pretty. She does not want to appear dowdy. Her clothes flatter her by that simplicity which is not plainness. She has a well-scrubbed look from careful grooming. Her nose is not shiny, but she doesn't appear made-up. She makes a lasting impression without being conspicuous. She exemplifies quality.

Charm results from the thoughtful coordination of all parts of a costume. When you look smart, you feel smart—and you do better work. Clean-cut clothes provide the assurance that leads to success.

WHAT WILL YOU NEED FOR COLLEGE?

What are your activities in college? Your answer should determine the kind of clothes you need. Chiefly you go to class or to the library. You may also work in an office for some professor. You will have some workshop and laboratory hours, too. Then you will have a social life as well—teas, dates, dances and dormitory sessions (Fig. 10).

Look ahead so that you can assemble a complete outfit for each occasion by drawing on your stock of interchangeable garments appropriate for several activities. Do not overstock on any one kind of clothes.

The kind of college you have chosen affects many of your wardrobe choices. On a coed campus a girl is likely to be more particular about her everyday appearance. No matter what the fad may be, she will not wear sweaters too tight or yet too sloppy. Where socks are worn in place of hose, she must be unusually careful about leg-grooming and her sitting posture.

You can find out about campus customs from friends familiar with the traditions of your college. Study the August fashion magazines that cater to the college set. Even if the clothes illustrated

seem too high priced for you, the fashion trends shown will help you choose styles that you can adapt to your own circumstances.

If you ride the bus or streetcar every day to college, you will need very few swagger-looking, hatless outfits but more clothes of the city street type.

Girls in Northern colleges need such articles as heavy interlined coats, reversible raincoats, muffs, and woolly mittens. Even on registration day lightweight wool suits or sweater outfits are appropriate there. In Southern colleges you will need a warm, lined topcoat for winter. On registration day, however, you will prefer a tailored cotton or rayon dress of the suit dress or shirtwaist type. A "good" black silk is most inappropriate. You are going to look and feel too warm and too dressed up in it. A few cotton or spun rayon dresses are almost a necessity for the first few weeks. This doesn't mean the low-necked, fluffy-ruffle type of dress you wore at home last summer or a print that is like a house dress, but it should be the launderable type. When cooler days come along in October, bring out sweaters and suits.

THE BASIC SEVEN—YOUR FIRST NEED

In striving for complete coordination of your wardrobe classify required outer garments into the seven basic groups (Fig. 10). (Lingerie and lounging clothes, major and minor accessories will be discussed later.)

1. Coats—year-round top coat (and possibly a spring coat, rain coat, evening wrap, or fur coat).
2. Suit—soft, dressmaker style—versatile.
3. Separates—skirts, blouses, sweaters, weskits, blazer.
4. Casual shirtwaist or coat dresses—for school, work, dates, travel.
5. White casual—for summer; initiations.
6. "Before-five" date, or informal dresses—for church, club, dinner, informal parties.
7. "After-five" party dresses—evening, or formal.

It is obvious that most of us may need or want several in each category, that we will select more in that group where our interests lie, but isn't it sensible to have at least one outfit in each? If one has three skirts, three blouses, and three sweaters in related harmonizing colors it is possible to have twenty-seven different com-

FIG. 10. The basic seven of a college girl's wardrobe—topcoat; soft suit; skirt, sweater and blazer; shirtwaist dress; white spectator sport dress; afternoon, date or "good" black dress; party dress—formal or informal.

Above. First in the series of the College Girl's Basic Seven (left)—a fine, classic cashmere topcoat—dateless and timeless. (Courtesy of Neiman-Marcus, Dallas-Houston.) Second, basic suit types (right). (Tailored by Handmacher, Handmacher-Vogel, Inc., 533 Seventh Avenue, New York.)

Left. A soft versatile suit here shown with casual accessories. The short topcoat may be worn separately with this skirt or over knits and other outfits. (Courtesy of Neiman-Marcus, Dallas-Houston.)

PLATE IX

Third of the Basic Seven—the young knit suit with a tiny, fresh white linen collar for class, for town, for travel. (Courtesy of Neiman-Marcus, Dallas-Houston.)

Fourth of the Basic Seven—the shirtwaist dress cut on youthful lines. Anne Fogarty gives us the shirtwaist dress in wool plaid jersey; gathers from the waist give the famous full silhouette. (Courtesy of Lord & Taylor, New York.)

PLATE X

Above. Fifth in the series of the College Girl's Basic Seven is a white casual—Left, for summer informal occasions. For initiations or church, sleeves are needed. (Courtesy of Butterick Printed Patterns.) Right, a popular summer casual in white pique. (Dress by Nelly Don, Hemphill Wells Co., Lubbock, Texas.)

Left. Sixth of the Basic Seven—the "Sunday" silk, or "good" black dress—informal, not too casual, for "before-five" dates, dinner, club, or church. (Courtesy of LANZ.)

PLATE XI

Last of the Basic Seven—the party dress.

Prom pretty, a full skirted short evening dress of embroidered white organdy. (Courtesy of Neiman-Marcus, Dallas-Houston.)

A short, party dress in heavy satin with a velvet evening coat and matching satin lining. (Courtesy of Neiman-Marcus, Dallas-Houston.)

PLATE XII

binations. One can scarcely compute the results of a collection of 15 skirts, 20 blouses, 12 sweaters, and 3 or 4 jackets. To be successful in mix-matching "separates" one must be careful in making first choices around a group of related colors as well as textures and styles. With this many clothes where is there room in your closet for others—indeed, where is there room for a roommate? On the other hand only one of each would pose a problem in having enough to keep clean and fresh. A moderate number—one of each of the more expensive items *and* a few more of those that cost less, and that are worn or cleaned most frequently, would make a well-balanced wardrobe.

A minimum wardrobe might consist of seven basics: 1, basic coat; 2, basic suit; 3, basic casual shirtwaist dress; 4, good (black) dress; 5, white casual dress; 6, "after-five," long or short party dress; 7, one or more sets of skirt, blouse, sweater, and blazer. Even this minimum may be expensive, so it is wise to spread the buying out over several years—a coat one year, suit the next, etc. Buying a dress, or skirt, or major accessory, now and then will keep you pepped up. It is obvious that many of these basics can be used interchangeably and for several occasions.

BASIC WARDROBE COLOR

A wardrobe that will insure one's being well-dressed on limited funds requires long-time planning based on a color theme that carries through from season to season and year to year. The basic color is not always your most flattering color but it is one that combines well with the many colors you have found to be becoming or interesting. Thus, a basic color should occur in at least one set of major accessories (hat, shoes, bag, gloves), one basic dress, one basic suit, and usually a topcoat. Since these form the backbone of your wardrobe (the structural design) they must be simple in line and be functional; the one color theme insures unity or harmony. One basic color does not produce monotony, because there can be variety in texture among all the parts, and because all the other accessories and garments will furnish accent and interest. Such a plan insures better quality because we are willing to pay more for basics carefully selected to last several years.

Supplements then may be chosen with greater freedom. More and better articles may be purchased without having to invest in

new major accessories. It is the interchangeability, not the number of articles you collect, that creates variety, interest and charm.

You may have to stick to the same color of accessories through the four years of college—either black or brown. It is expensive to change. Many college girls, who can afford to do so, have chosen brown as a basic school color and black as a basic color for evening and dress. Others choose navy for spring, white for summer, black for winter. Navy blue shoes cannot be worn with black or many other colors, but black shoes and purse may be used with navy. Brown with black is better worn only when the style and quality of materials are above par. Browns in various tones usually blend together better than the various blues and are more easily found. Striking, dainty, or "pretty" colors such as jade, rose or lavender are not basic colors but may be combined with basic colors.

Black is a good city color. We become less tired of it than any other. It can be worn longer without appearing dated. It shows off a beautiful face but is not really flattering to many skins unless relieved by some accents of gay or soft colors next to the face. It is the perfect background for jewelry and really fine accessories. It may be a little too mature for a college freshman but with right lines and accessories it need not be. It shows dust and powder; and looks shabby in a low-grade fabric. It is not a practical choice for daily school wear but probably the smartest choice for a young homemaker. Black combines well with black, gray and clear tones of green, yellow, violet, beige, bright blue, aquamarine, red and pink.

Brown is worn best with brown, beige, tan, green, rust, yellow, white, turquoise, or light blue; not wine-red but coral, copper, and salmon-red; gold, cream, orange. Brown, tan, or natural accessories are necessary. This family of colors belongs to one of warm coloring.

One with cool coloring may choose *navy blue* and accents of light blue, jade, green, white, gray, burgundy, American Beauty, cedar, coral, fuchsia, flesh pink, violet, or lime; tan leathers and brown furs; rust orange, beige, cream; black or navy blue accessories; a cherry red coat. Navy blue is more youthful than black. In spring it is at its best with accents of washable white.

Beige and *gray* are not as smart as the darker neutrals for a basic color choice. Gray is becoming more and more acceptable as a basic color but is not considered as dressy for late day use as black. Beige combines with brown, cocoa, coral-red, black, gold,

blue, green. Gray is pleasing with gray, black, green, blue, violet, red, yellow, green, or to be more specific—coral, jade, aqua, canary, raspberry, rust. Be careful to get a warm, alive, soft, gray.

WHAT IS A BASIC COAT?

A basic coat is the year-round full length type of coat. In severe climates an insulated or extra lining may be zipped in. It will satisfy you longer if it is classic in style, full-hanging like a greatcoat (Fig. 10), or straight line like a Chesterfield (Fig. 11, D). In order to make it hold its shape, stay free of wrinkles, and resist the weather,

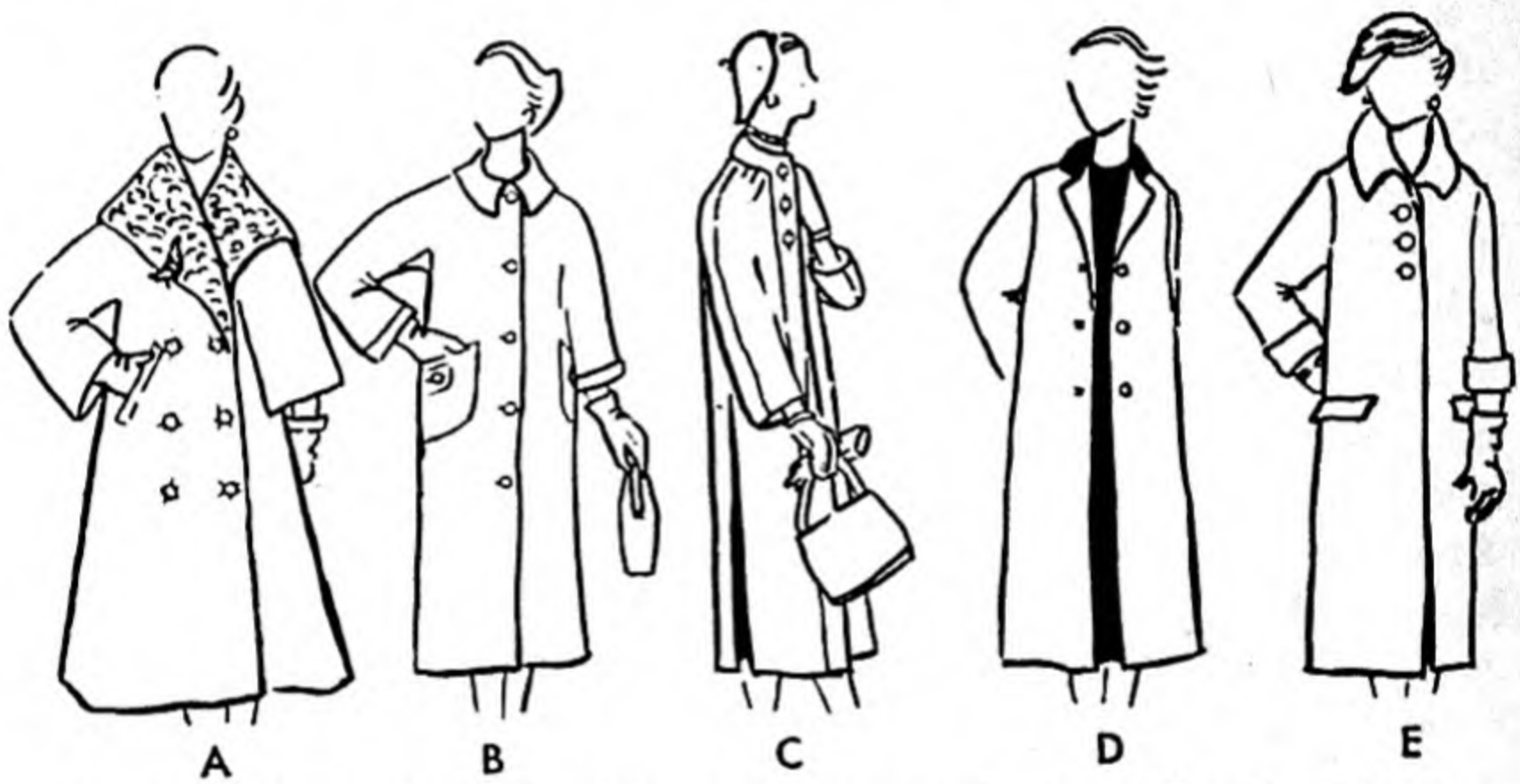

Fig. 11. Coat styles. A, this double-breasted, fur collared, voluminous style is limited to winter and dressy wear. B, a basic coat to be worn open or closed, of navy, yellow, or gray fleece. C, lighterweight basic coat with cardigan neckline and side slashes make it easily worn over full skirts. D, basic Chesterfield type slightly more tailored—navy blue cashmere, yellow fleece, or oatmeal tweed. E, softer red alpaca, chinchilla or gray tweed.

it must be all wool of above average grade, well tailored, and simply cut without a belt so it can be thrown over your shoulders hastily. Kimono or dolman sleeves are roomy for wear over a suit and not quite so sporty as a raglan cut (Plates IX, and XXII). It should button; the buttons may be handsome but should not contrast in value with the coat. Shawl collars and cardigan styles are softer and more versatile than pointed lapels or capes. Avoid flares and shapes in sleeves that will date it. Large patch pockets are more sportlike—welt pockets less so.

The basic coat answers more purposes if of the basic wardrobe

color or related enough to harmonize with most other parts of the wardrobe. A soft texture as monotone tweed, flannel or fleece is better than a deeply flecked tweed or a flat surfaced gabardine. A red chinchilla and camel's hair may be basic enough but black, blue, gray or beige, even a grayed, lemon yellow are better. A white, pink or baby blue fleece type of coat is not practical, nor basic. If you have a camel hair fleece, you should not wear with it anything as dressy as a hat with a veil, or a corsage (except a mum at the football games).

Plaid coats or fur coats are desirable extras *but* are not basic. One might find a soft fleecy or tweedy gray just right as a basic coat and use black for the major accessories, suit and dress. Similarly a beige coat belongs with the brown family. The top coat in Plate V is navy and white herringbone tweed, the suit navy blue with red lining.

WHAT IS A BASIC SUIT?

You may have several suits in your wardrobe but at least one should be a dependable basic suit, which can make you feel style-right, or at home anywhere, by the choice of appropriate accessories (Fig. 12). To form such a background it should be:

1. Your basic color—black, navy blue, or brown. Gray and beige are good basic colors but not dark enough for dress-up occasions, especially after five o'clock. It must be harmonious with your top coat. (A gray or grayed blue suit may be your basic if your basic wardrobe color is black or navy blue, but it is not considered as smart as black "dressed up" with accessories for late afternoon or evening occasions.)
2. Fabric of weight and texture suitable for summer or winter in most climates; not patterned.
3. Soft dressmaker type—not dressy and not severely tailored; collarless, or with soft shawl or round collars, no lapels; possible to wear without a blouse.
4. Classic or conservative in a cut that sets you off.
5. Fitted correctly—neat and trim.
6. Without contrasting colored decorative features that would prevent using colors in accessories. Buttons should match the jacket, self-covered or bone, not rhinestones.
7. Well-constructed.

It may requirc extra time and money to purchase or make such a suit, but it will last five or six years. Since it is a major investment,

wear it mostly for "best" the first year or so, and for school or business later. Your next problem is to organize sets of accessories for the various occasions in city or on campus, from morning to night.

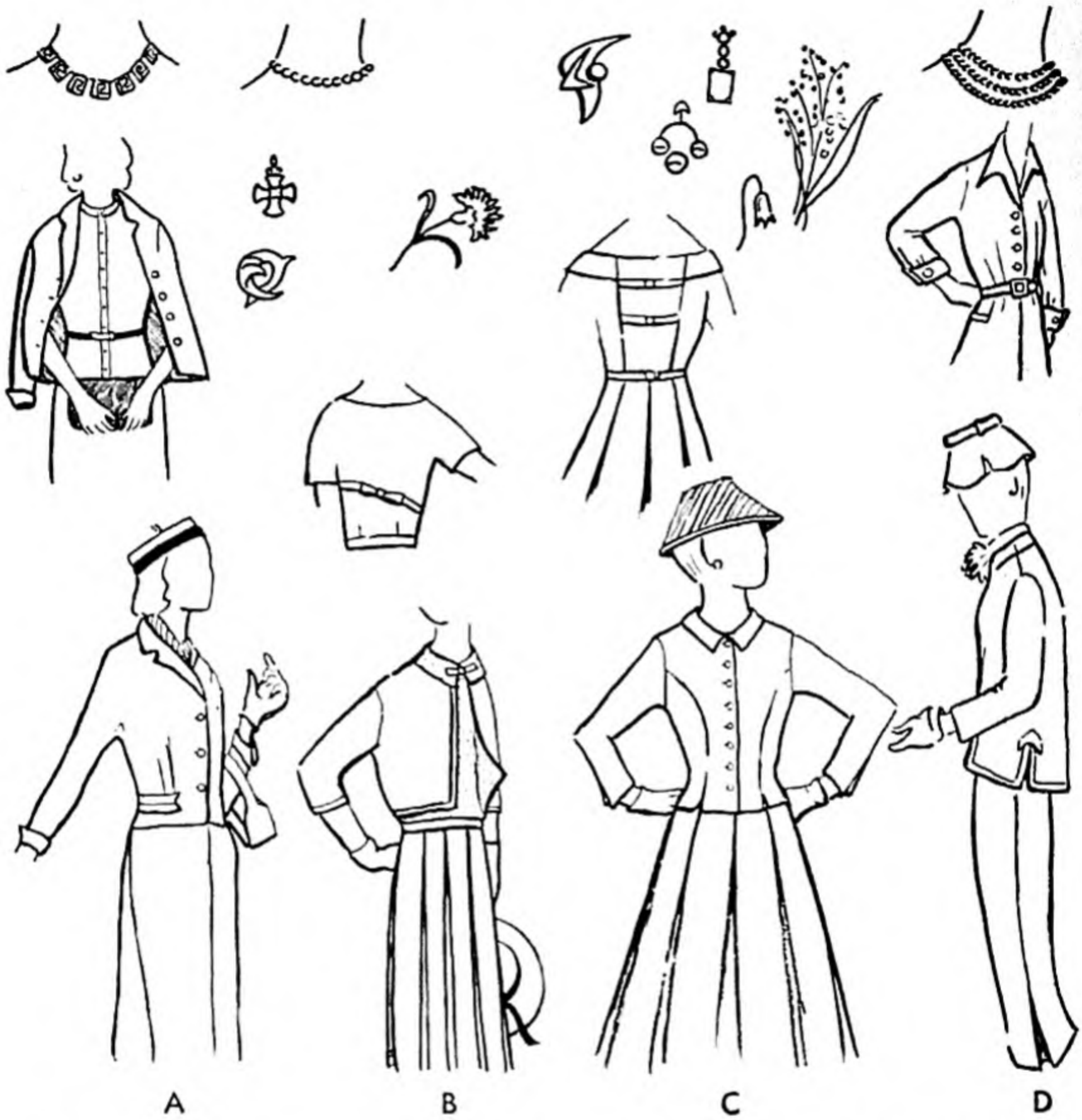

FIG. 12. Versatile basic suit types. A, navy blue, black or natural textured silk or gray flannel. B, dark blue worsted. C, black faille, shantung or gray flannel. D, black or navy blue faille or gabardine. Tops may be casual or formal—sweaters, blouses, shirtwaists, or attached to make a one-piece dress—a double-duty outfit. Accessories to suit the time of day or occasion make the difference—one string of pearls before noon, several strands for late day; a carnation for church or street, lilies-of-the-valley for dressier times.

WHAT IS A BASIC DRESS?

The basic dress is one which can be changed by accessories to "dress it up" or "dress it down" to suit various occasions, to give a

Lightweight wool tweed in a tailored suit delicately trimmed with looped scrolls. The soft shawl collar and cuffed sleeves add an air of distinction. Perfect for travel and town and country wear. (Courtesy of Lord & Taylor, New York.)

A crisp, young suit with a flaring pocketed jacket over a slim, trim dress. (Courtesy of Neiman-Marcus, Dallas-Houston.)

PLATE XIII

feeling of change, and one which serves as a good background for special pieces of jewelry. It must be of your basic color with a silhouette that flatters you; distinguished by simplicity; casual—not as tailored as the shirtwaist style nor as informal as the dirndl, nor yet dressy—evidently in the current mode without being extreme. The length of skirt and sleeves depends on the occasions for which you need it most. It must have sleeves so that it can be worn in summer or winter, day or evening, with or without a jacket, hat or furs. Prime requisites are a moderately slim skirt, neat waistline, collarless neckline and, of course, no sewed on trimmings.

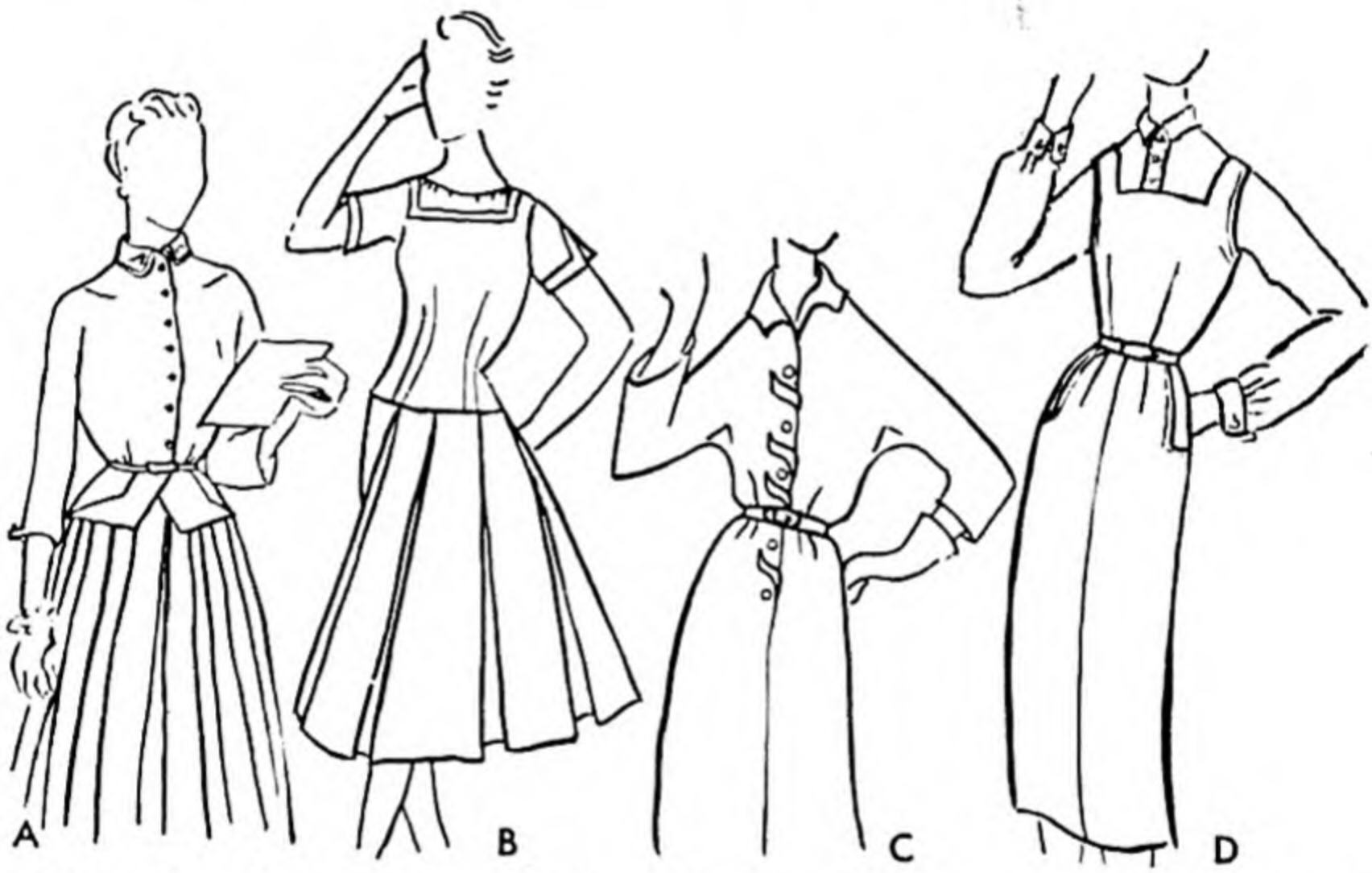

Fig. 13. Classic styles slightly modified each season adaptable to most figures. Good fabric and excellent tailoring command high prices in ready-mades. Your own choices and making bring these within most budgets. A, the two-piece classic or suit dress makes dressing and cleaning easy. B, the long torso is youthful and easily converted to softer blouse by letting out seams and darts and adding a belt. C, a softer version of the shirtwaist style with ingenious details—flattering to anyone. D, this jumper may be a sleeveless dress or worn over blouses—it may be denim, gray flannel, black velveteen—change accessories to suit the time and place.

The dress should be not too snug yet well fitted to minimize bulges and hollows. It should not be too plain but, rather, somewhat clever in use of darts, with becoming fullness, self-fabric belt and fastenings. The neckline should be flattering, and right for your jewelry such as a deep V or oval, or a wide bateau, or a plain, high

neck (back placket). Shallow skirt yokes with a few soft pleats, concealing drapery and moderate flare are desirable features in the skirt. A sheath dress with jacket has proved most popular in recent seasons.

The fabric should not be cheap and sleazy but it doesn't need to be too expensive. It may be of rich texture; it should be a solid, never a print. Silk, acetate or rayon crêpe, faille and shantung are favorites. Jersey, tweed and flannel of wool or blends are especially good for dates and campus wear. Neutral linen, Italian "pesante" silk and silk or rayon crash have been ideal for good spring and summer basics.

If you sew at all well this is one garment you can make for less than $10, thus saving your money for more expressive accessories. It should last for several years if well made. Keep it clean and well pressed: restyle it occasionally to conform to the changing silhouette. Having enough extra fabric for an extra jacket, collar, peplum or belt will increase its effectiveness.

APPROPRIATE TYPES OF COLLEGE CLOTHES

Feeling right in your clothes is more a matter of choices suitable to the occasion and time of day than what is fashion right and most flattering to you. Sensitiveness to custom is really a feeling for the correct interpretation of art principles that create harmony of art elements as well as of ideas. In the last analysis the result is satisfaction both to the wearer and her observers.

Campus Clothes

These clothes are both easy to make and easy to find in the ready-to-wear department of a store, but it is not always easy to meet all of your specifications in one garment. Besides being becoming and keyed to one's basic wardrobe color a school outfit should be:

1. Well tailored—look neat, hold a press.
2. Durable—colorfast, pre-shrunk, hold its shape.
3. Easy to care for—free of fussy trims, cleanable at little expense or trouble.

One piece dresses of jersey, corduroy, flannel, crêpe for fall; surah, gingham, crash, piqué for spring; tissue gingham, seersucker, dimity

The wonderful shirtwaist dress with its full flattering skirt for church and dates and dress-up in sheer cotton or printed silk. (Courtesy of Neiman-Marcus, Dallas-Houston.)

A dressy, dark suit for dates, for church, for rush week with fine lace cuffs and collar, and sheer, tucked linen blouse. (Courtesy of Neiman-Marcus, Dallas-Houston.)

PLATE XIV

A basic all-occasion tweed dress designed by Anne Fogarty. A slim lined sheath with high rounded neck and long tight fitting sleeves. Surrey fringe trims the neck. Blue grass tweed in dapple grey or oatmeal. (Courtesy of Lord & Taylor, New York.)

A wonderful, wearable dark dress in sheer fabric with its refreshing touch of white handkerchief linen. (Courtesy of Neiman-Marcus, Dallas-Houston.)

PLATE XV

for summer school are standard choices (Fig. 13). Avoid "little-girl" dresses with ruffles and date or afternoon dresses for school.

Skirts, dresses, and coats must be of fabric and design that will stand for a lot of sitting. Skirts and blouses or sweaters are classic choices because they permit more combinations and require less care. Two good skirts, several sweaters, two or three blouses and one or two jackets are ample for any girl. Add just a few scarves, dickeys, belts, beads and pins for still more variety. Pleats in skirts provide needed swing and hang better than circular skirts and are no harder to press. A dirndl style skirt in a rayon print, crash, or seersucker is appropriate if it hangs even and is not too full. Dark heavy cottons are good choices.

For bad weather have gloves, rubbers, raincoat, umbrella, and a small hat like a beret. Try to find a raincoat that actually protects you and looks well enough to wear over a suit or dress on a date.

Have enough handkerchiefs and lingerie (lănzh-rē′, not läun′-jer-ā) to keep you well supplied, assuming you launder them frequently. Why have more than three of each type? Shoes to harmonize with tailored school clothes must be low heeled of the saddle oxford style.

Date or Afternoon Clothes

These may be more elaborate than school clothes. These are the clothes sometimes called your "Sunday best" or your "good" clothes. Crêpe, taffeta, faille, barathea, velvet or eyelet batiste are examples of materials suitable for afternoon but not for school wear. The designs may flare more, have draped or fancy seaming, more trimming and dainty touches. The colors may be brighter or more delicate than in school clothes. College specialty shops abound in cheap, gaudy "bargains" meant for this purpose; avoid skimpy cuts, poor stitching, narrow seams and hems, perishable trims, and weak colors. Better choices consist of a good basic crêpe dress, a black faille suit, a sophisticated yet simple print, a two-piece jacket type of dress in solid color or print, a white or natural shantung for summer, a rayon sheer, pleated or tucked chiffon, crêpe linen with self trim, white piqué or sharkskin, all well tailored but "dressed up" with better accessories. Street or school suits or your basic suit may be "dressed up" by fluffy jabots, soft blouses, handsome jewelry and dressier accessories in gloves, purse, hat, and

shoes, or "dressed down" for town engagements, by more simple accessories (Fig. 14).

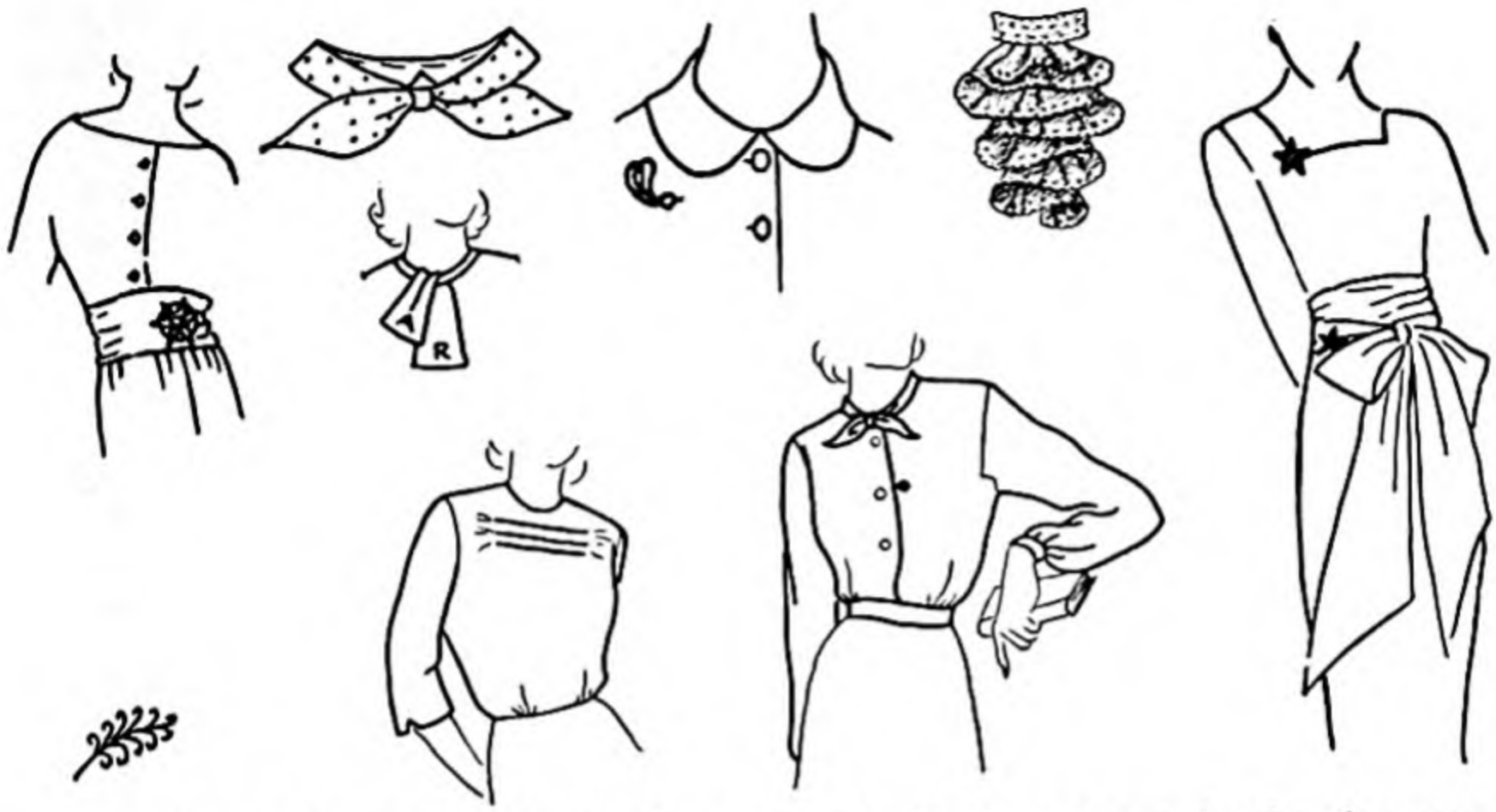

Fig. 14. Suit and skirt supplements. Look in pattern books for new designs in accessories you can make. Look for new color combinations. See exactly how they are worn. Don't have many but have them better chosen, better made, and of better quality. Consider collars, cummerbunds, jerkins, plastrons, pockets. Avoid homemade looking hats, especially of material left over from your suit.

The hat may have a veil, flowers, or feathers on it but doesn't need to have. You may find a simple pillbox, sailor or other type that will be suitable not only for these dressy occasions but for travel, street, or church wear. Select plain pull-on gloves and pumps (with high heels) or spectator-sport shoes. Economy requires that gloves, bag, and shoes be of the same color, of good quality and simple in design. Avoid fancy cutouts. The gloves and hat may contrast in color with the rest of the outfit—but it is more economical if the hat is the basic color with just a touch or accent of the contrasting color. Small neat purses are better—box styles are good.

Be discriminating in your choice of jewelry. Simple silver pins, chains or bracelets are appropriate for a college girl. Plain pearls, crystal, plastic, and colored beads, lapel pins and earrings all aid in providing a festive note, but don't wear much at any one time. Although matched sets are often in vogue, wear no more than two pieces at the same time. Definitely save glitter for "after-five" occasions.

Party or Evening Wear

Most college girls need two types of evening dresses, formal and informal (Fig. 15). The formal type is more elaborate, low-necked, sleeveless or with very short cap sleeves. The informal type is simpler in type, material, and decoration, has sleeves, and has a higher neck than the formal type. Full, short-skirted party dresses

FIG. 15. "After-five" classics. A, party dress of printed taffeta, chintz, lace or taffeta. B, pale blue batiste and Val lace. C, satin or taffeta, more formal. D, city theatre suit of satin, brocade, or faille. E, long dress of white and gold brocade, with black matte jersey tie-on for less formal evenings. F, blue linen and lace. G, navy blue or lemon yellow chiffon with matching wool jersey satin-bound jacket. H, elegantly tailored cocoa taffeta; or black, red, or navy blue faille.

with low necks and abbreviated sleeves are gay and quite sensible when in fashion. Either full-length or the shorter length is proper for formal dances.

The long informal or dinner type of evening dress may be required for certain functions. A practical solution is a jacket which converts a formal into an informal type of dress. One coed had a long black skirt which she varied most successfully over a period of two or three years with a white sheer blouse having long full sleeves, a yellow crêpe overblouse decorated with bead embroidery, and an abbreviated aqua sweater with a cluster of violets on the shoulder. You could think of other additions like a gold kid belt, a long sash, a big red poppy. Another girl made a yellow checked gingham party dress for three evening parties in the spring of her junior year, then made it into a slipcover for a bedroom chair in the summer. A freshman on the program of the home economics club banquet made a long white piqué, princess style, with a youthful small round collar edged with Irish crochet lace. Later, she cut it off to afternoon length and dyed the leftover piqué a canary yellow for a weskit. It's fun to wear long dresses, and any girl can manage to be suitably dressed at little expense.

Most freshmen are not very successful in long, tubular, black evening dresses. The average young college girl is youthful, natural and most beautiful in an evening gown designed on bouffant lines. A modified Empire style is softer, more flattering than a plain sheath. For a square dance or any other active dance, a full skirt is a "must." The girl with a flat bony chest or an extra full bust should not wear the strapless top, and the girl with large hips should avoid an unusually long torso style. Any snug style—sheath, Empire, Directoire—requires a well-controlled slim figure. Don't use net or organdy unless you buy enough yardage to have the skirt full—a skimpy sheer is anything but graceful. In using sheers, do not have the slip too tight or too short. No one is attractive if the foundation garments are noticeable; too short a slip makes one appear gawky.

Gloves, and an evening bag that harmonize are right for a dinner dress in a city, but not necessary at campus and small town affairs, though they are fun to have. A hat is correct with a theater suit or in a public dining room, but not necessary in a private dining room at a hotel with a simple evening or afternoon dress. Slippers of the sandal type that fit with some of your date or daytime clothes are often appropriate for informal evening dresses. For formal wear,

one pair of slippers may last for several years; if silver or gold select whichever kind most nearly harmonizes with your jewelry and has possibilities with several costumes.

If you go to many dances, you will probably need an evening wrap of some kind. By far the majority of popular girls, however, get along without any special wrap. Of course a belted camel's hair or plaid sport coat isn't in harmony with a pink net evening gown or orchids. If you have been careful in selecting your basic coat, you are well prepared. Black velvet or powder blue flannel in a long cloak, perhaps with a hood has proved a good buy for many a college girl. Bright red is very attractive but not wearable with too many colors, and you may soon tire of such a striking color, though today it is almost classic. White wool is always attractive for both winter and summer but needs more frequent cleaning. All wool absorbs soil less easily, is warm and does not wrinkle much. For spring, short, white, piqué, jade velveteen or corduroy, black faille jackets and capes are flattering and economical, especially if you can make them yourself.

If your dress is on the fancy side, keep to a simple style of hair arrangement. Study colors in costume and make-up under an artificial light before purchase. Sometimes you have the opportunity of selecting your own corsage. The color and size should be scaled to your color ensemble and your size; consider the best placement. If you wear or carry flowers, do not have a fancy ornament, feathers or artificial flowers in your hair. A corsage makes a confusing design on dresses with flowered or other printed designs.

Sportswear

Every college girl should participate in some active sport. If you think you haven't time or the physical health for it, perhaps you need to reorient your thinking. Of course it is pleasant to excel in a sport, but the prime purpose is to increase one's vigor and pleasure in living.

Discover the most appropriate clothes for each sport. What is worn for horseback riding on a Western campus is not suitable for formal riding on an Eastern parkway. For tennis, golf, skating or swimming, choose clothes that are figure flattering yet modest and constructed so that they will "give" in action (Fig. 16). Select fabric with fast colors and of firm quality easily cleaned, preferably

the dip-and-dry kind. For winter sports, wind and moisture resistance, as well as warmth, are essential. These requirements plus style, good tailoring and fit indicate that sport clothes are generally not cheap. However, as they do not change frequently in style, the first expenditure may be regarded somewhat as an investment. Keep to your basic color scheme for the major pieces that cost the most; assemble accessories, brighter ones for out-of-doors than for indoors. You can no doubt make some of the simpler outfits such as a skating skirt or a tennis dress. For picnics, hiking, golf, bicycling and even skating, many of the garments already in your school wardrobe are suitable. Shorts and slacks should be well fitted and well tailored. Some colleges have strict rules about slacks. How did this happen? Probably because some girls did not behave in them as well-bred young women. We have seen too many baggy slacks—both wrinkled and soiled. They have earned criticism, too, worn for travel or with the wrong accessories, such as dressy coats, high heels, sling pumps, chiffon scarfs.

A B

FIG. 16. A, smartly tailored togs command respect on the avenue. B, this sloppy outfit may be high style in your dormitory, but is not appropriate for the corner drug store.

Watching sports rather than taking part is a great American custom. Included is the American passion for summer touring. The clothes, casual or spectator-sport style, suitable for such occasions must never be fancy, fussy, or dressy but are not as severely tailored, rough and sturdy as those for active sport. Hat, bag, gloves and shoes should be assembled in the same feeling. Shoes, for example, may be pumps with Cuban heels, but not with high French heels, nor should they be flat-heeled or heelless moccasins. Gloves are simple pull-ons. The shoulder-strap bag is suitable here, though not basic enough for afternoon, church, or dinner. Spectator-sport outfits are gay, refined, semidressy and semitailored—casual.

For football games, wear a suit plus a fur, raincoat, or topcoat.

Trim and durable denim in always needed work and play clothes in a collection of well tailored skirts, jackets, shorts, shirts, and slacks. (Courtesy of Neiman-Marcus, Dallas-Houston.)

The young and useful over jacket in a range of colored suede or leather—a must for the campus. (Courtesy of Neiman-Marcus, Dallas-Houston.)

PLATE XVI

For a tea, dance, or dinner afterward change to an informal date or party dress but don't wear it to the game. Glittery accessories may be carried in your bag to dress up the suit afterward. Mums are the only corsages suitable for the game.

Office Clothes

If you work in an office, you may wear about the same kind of clothes you wear to class. They should be a little more neat and businesslike, not too short, not too tight, not too thin. Wear your hair neither in pig tails nor in elaborate party styles. Use simple make-up. See also pages 31 and 90, and Fig. 17.

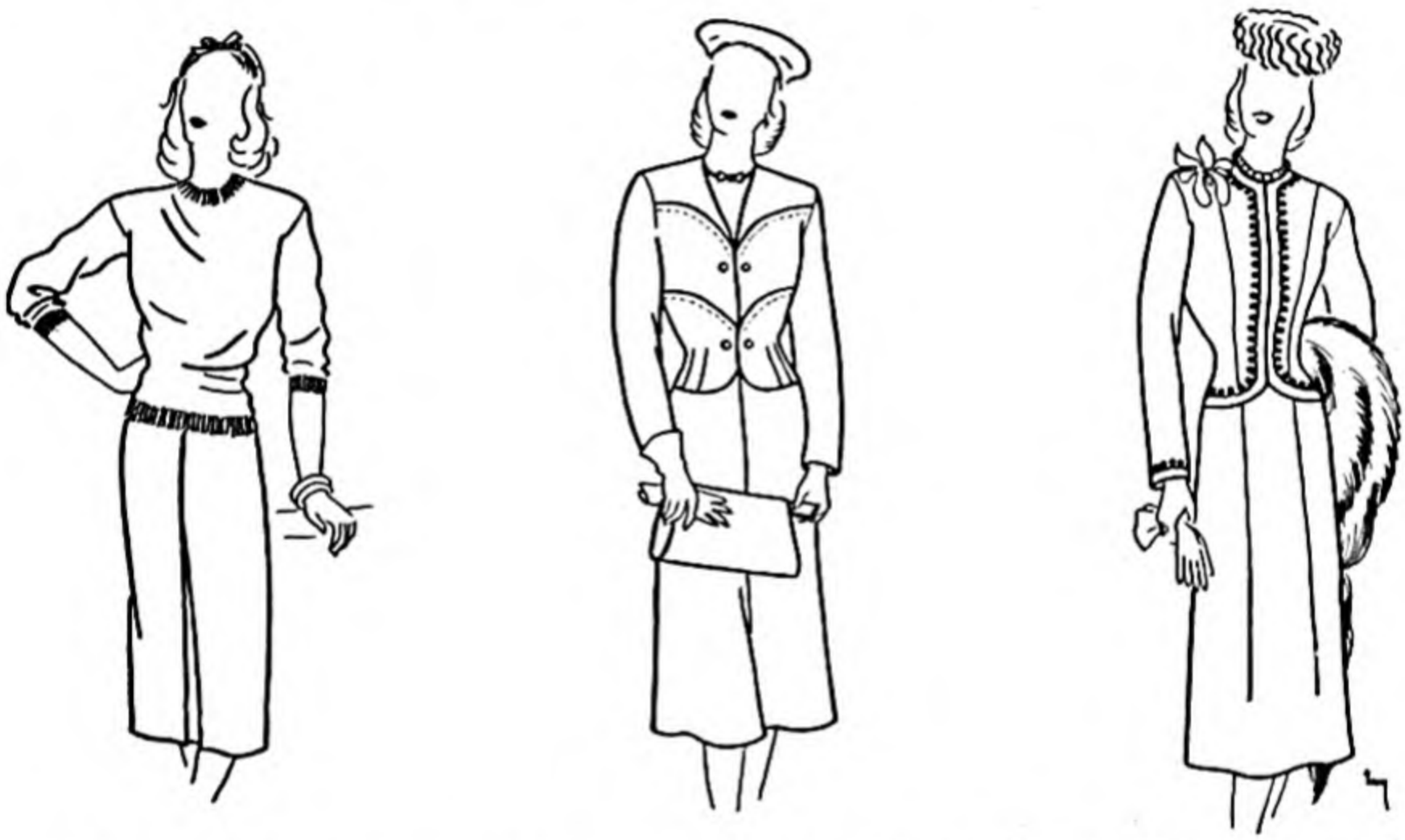

Fig. 17. The center costume is most satisfactory for an interview with a prospective employer. Obviously the figure at the left is careless and unbusinesslike. The girl at the right is overdressed for business.

Laboratory Clothes

For chemistry, do not wear wool and silk garments unless you have a protective apron. In food laboratories wear immaculate, starched white cottons with ample fullness, pockets, and not too short sleeves (Fig. 18). Have all buttons and belts in place. In some colleges one attractive color has been chosen instead of white. If a uniform style has been selected, follow the design carefully,

A B

Fig. 18. A, satisfactory laboratory uniform—professional, neat, comfortable, efficient-looking, of white seersucker or nurse's "linen." B, unsatisfactory, untidy smock; does not cover clothing, is bulky, poorly fitted. Why has custom decreed an *invisible* hairnet?

but adapt its proportions and fit to give you a smart, efficient air. Nylon sheers do not look professional.

Travel Clothes

Week-end trips, summer vacations, going back and forth between home and college are frequent experiences for every college girl. Slacks may not be objectionable driving from one small town to another but are taboo for general traveling.

The most suitable traveling outfits have been found to be a suit, a jacket dress or a simple tailored dress and topcoat (Plates V and IX). Because of air conditioning the new textiles, better methods and styles for launderability, cool, pale (but neutral) blouses, dresses and collars are now more acceptable for summer travel. Prints, if distinctive and simple, and sweaters are especially good for long trips because they do not show soil and wrinkles. In hot, dusty summers, especially on a bus, a wash dress of gray and white striped seersucker, or a dark cotton is ideal for short trips. The air-cooled coaches are often chilly enough to require a jacket for comfort. Accessories should be durable, neat and restrained in style. Fresh gloves may be brought out to finish the journey. Shoes should be simple pumps or walking shoes with not extremely high heels. Practical for driving are gored skirts and short jackets with deep armholes.

Avoid floppy brims, fuss and feathers, flowing veils or anything loud in color or bizarre in cut; for example, zebra stripes, sleeveless dresses, stockingless sandals, a white fur coat, a sequined jacket, ruffled gloves, a low-necked ruffled blouse. Packable fabrics include

all "wrinkle-resistant" fabrics, knits, jersey, seersucker, pure silk, 100% wool, plissé, acetate sharkskin and crinkle-crêpes.

For overnight travel, pack all the toilet articles, dressing gown, and nightie in the top layer of your bag. Since it is easier to dress in the dressing room, a negligee is necessary. It should not suggest the boudoir by being dainty, fancy, transparent or dressy. It is better if rich, dark, or medium color, not light or bright, and if cut on simple lines to cover the gown or pajamas. It should be wrinkle-proof and not bulky for packing. Silk, nylon and rayon crêpes answer these specifications ideally, as do seersucker and challis. Modest stripes, polka dots, all-over designs such as paisley are always satisfactory and inconspicuous.

Lounging Clothes

Tailored robes are essential in a dormitory; fancy negligees are inappropriate. A flannel or quilted robe is just right for cool nights, but many dormitories are overheated. In such a case, a cotton crash, seersucker or rayon crêpe similar to the dressing gowns for travel answers every purpose.

Nighties, pajamas and underwear should be comfortable, well fitted, tailored, durable and easy to launder. Have better ones, fewer in number, and keep them laundered. Why have more than three of each?

If you do your own laundering—who doesn't?—and if you keep your room clean, you will need a couple of simple little house dresses or aprons. They look better and save your dressing gowns. They are just the thing, too, to put on for a little cooking job in the kitchen or a messy assignment in notebooks or crafts.

"CORRECT" ATTIRE

Have you ever wondered what was the appropriate costume for a particular occasion? You will not be embarrassed if you find out from the hostess or some of the other girls what style of dress they are wearing. The "correct" outfit gives you self-confidence, and that in itself ensures your having a good time and contributing your best to the general success of the event.

Seek the advice of one of the older girls who has the appearance and reputation of being appropriately dressed. Consult an authori-

tative book or one of your teachers for specific help. It is always safe not to be overdressed, no matter where you go. In case of doubt about the requirement for a hat, wear one—an inconspicuous one—or you could remove it after arriving—or carry it. The fact that a good many girls go hatless to church does not make it right. Perhaps the girls in your set have permitted themselves to "slip" in regard to some of the niceties of dress. To adapt your manners and dress to the customs of the world at large will make you sophisticated and poised. To confine yourself to the ways of your little clique or one campus makes you provincial.

At formal luncheons, club breakfasts, afternoon teas and receptions, guests wear hats and gloves. Heavy outer wraps may be removed in a place provided for them, but hat and gloves are retained. The hat is worn during a meal, but, of course, gloves should be removed when eating, if only a wafer. The hostess and her assistants usually dress more elaborately than the guests, and appear without hats unless the luncheon is at a hotel. If you are a guest at a function given by another organization, even though it is in the lounge of your residence hall, you should wear hat and gloves.

Well-dressed women wear gloves out-of-doors. On the campus wear gloves on cold days for skin protection and comfort and also because cold, red, or blue hands look so *gauche*. On the other hand, gloves in very warm weather appear stilted. If you ride the bus in a city to and from college, hat and gloves will be required. If you go on a field trip with your instructor or go into the town shops, wear hat and gloves.

If you are attending a meeting or staying at a hotel, it is permissible to go to breakfast without a hat in the hotel dining room or coffee shop, but wear a hat in restaurants and tearooms and for luncheons and dinners in the hotel. Keep your gloves and bag on your lap, not on the table.

Wear a formal evening dress when your escort wears "white tie and tails." A semiformal evening dress or a dinner dress is appropriate when he wears a tuxedo and black tie. Campus dances are more often informal. When short-skirted party dresses are in fashion, you would probably feel foolish in a formal evening gown.

Slacks, riding clothes, and shorts are for special sports and obviously bad taste in the classroom or library. Smocks, blue jeans and overalls are ideal for certain craft courses but out of place in the main halls or other classrooms. Housecoats, pajamas and slacks are

usually not tolerated at meals in dormitory dining rooms. "Dressing for dinner" implies a formal dinner dress in town society, but in the college dining room it means fresh grooming and neat, clean attire a little on the "dress-up" side. Encouraging this custom in yourself and others does wonders for elevating the general atmosphere and your own poise.

Girls in a *home management house* should wear neat washable dresses with aprons for meal preparation and morning housework. But these same house dresses look too informal worn across the campus in other buildings. Painting, yard work, window washing or floor waxing are activities where jeans are better than the ordinary house dress. It is bad taste to wear abbreviated shorts, pajamas and negligees in the house, or in the yard, or to answer the doorbell.

Church

Custom often tells us what is appropriate, and almost always there are good reasons back of it. For church you should be dressed with restraint out of respect for the general solemnity of the service, for the clergyman and your fellow worshippers—no "dolling up" even for Christmas, Easter, or Yom Kippur. Colors need not be dull and mournful, they may be bright blue, green, rust, but never gaudy and not dainty party colors except perhaps in summer.

It is essential to have hat, bag and gloves. Only in small country churches or Sunday schools may you go bareheaded except as a child. Some churches require a hat.

It is incorrect to appear in dressy, informal costumes including voluminous veils, sequin trims, evening hats, cartwheel hats, fancy hair styles with flowers instead of a hat; rustling silks, strong perfume, striking make-up; too bouffant or too tight skirts, cocktail styles, low necklines, bare arms and legs;—or too casual attire such as sandals, anklets, sweaters, blue jeans, suede jackets. Cleanliness, neatness, polish and press are the keynotes—do not whisper, fidget, arrange your hair or apply make-up in church.

Wedding dresses should be modest, with neck and arms not too uncovered. An evening formal would be in poor taste as a wedding gown. The standard bridal attire requires a head covering of some kind, preferably a veil or flowers, long sleeves or long gloves and a moderately high neck. On the traditional white satin gown, the long sleeves should be snug fitting at the wrist to achieve a graceful

effect. If you wish to use the wedding dress as a formal evening dress later, there are many possible adaptations. You might replace long sleeves with short cap sleeves; a sheer yoke may be removed; or it may be finished later to skirt length. If you are married in a suit or afternoon type of dress be sure it is basic in style, wear gloves and a small hat with a veil. The design of the costume should be classic in simplicity, the style of hairdress and hat beautifully harmonious with the shape of your face. Photographs taken of you should be beautiful enough for your grandchildren to display proudly rather than remarking about the amusing, grotesque styles of yesterday.

THE UNIFORM

In the academic, nonmilitary atmosphere there are many occasions where uniforms are worn to give esprit de corps—a harmonious group ensemble. These events include activities in the college band, the choir, the glee club, athletics, laboratories, special recognition services, initiation into clubs and the academic procession at commencement. Find out the requirements for each, and follow them to the letter. Nothing betrays your lack of cooperation and lack of artistic taste more than failure to conform. Headwear, hairdress, collar lines, length of skirt and style of shoe should follow the rules. Some of these details may not exactly suit you, but you can compensate for them by immaculate grooming. Don't wear the band cap or the mortar board at a rakish angle—only gum chewing could be worse!

If white dresses are requested, don't wear a pink slip or a white dress with green buttons and a green belt or a creamy wool. A girdle is a necessity at ceremonials outdoors or where the uniform is close fitting. A good-looking white dress such as linen, sharkskin, or piqué is another college girl "must" for initiations. If a girl is training to be a dietitian, home economics teacher, nurse, or commercial demonstrator she needs just such a dress in making professional appearances. It should be tailored or casual style and launderable. Nylon sheers are not so professional looking.

APPLYING FOR A JOB

Of course, there are many factors to consider in applying for a job other than your appearance, such as familiarity with the kind

Hearts and Flowers wedding gown. (Courtesy of Neiman-Marcus, Dallas-Houston.)

A modern yet traditional wedding dress in heavy silk or velvet with Alencon lace and chapel train—rich, simple and in good taste. (Courtesy of Pandora Frocks, Inc., New York.)

PLATE XVII

of job, your training for it, your promptness, air of alertness and initiative without bluff or overconfidence. Courteous manners, good posture and poise are invaluable assets—combined with neatness and cleanliness in dress. Next come businesslike clothes—no picnic, sport or dressy styles are admitted. It doesn't pay to appear kiddish. On the other hand, do not try to appear too old. Pigtails, socks, slacks, high-heeled dress pumps, sleeveless dresses, printed wash dresses, tight sweaters, too long loose hair, body odor, perfume and gum chewing are the most frequently mentioned characteristics that cause employers to fire, or never hire, girls.

Holding a position demands much the same qualities as securing it. A businessman wants his employees to present an appearance of efficiency and dignified poise. Clothes for the business world must be a little better looking and more durable than those for home wear, but they must not be conspicuous or inappropriate for the setting.

Accessories may help to get a job. An abbreviated cap, shoulder-swung bag and saddle oxfords belong on a high school girl. An older woman might need a large bag, a dignified hat with irregular brim with or without a veil and restrained costume jewelry, but a modern young career girl will make a better impression with a simple ribbon-trimmed felt sailor that fits down well on the head and a suit that is not too severe. A soft scarf or blouse and clean, trim pull-on gloves are ideal. For winter, add a coat, but don't appear too affluent in furs. A suit is ideal any time if the fabric is suited to the weather. For summer, appear cool and without perspiration, never in wrinkled wash dresses, too short sleeves or low necks.

STYLE, FASHION, OR FAD?

Style, in dress or any other art, refers to the characteristic or distinctive form, outline, or shape an article possesses. In dress, we speak of the hoopskirt style, the princess style and the shirtwaist style of garments. Silhouettes, shapes and space divisions determine the style. If a style is popular at the present time, it is a *fashion* or we say it is "in fashion," "in vogue," "the mode," "fashionable" or "the correct style." Some styles are in fashion or recur almost periodically. For example, leg-o-mutton sleeves were a fashionable style of the 1890's and again in the 1930's.

Softly tailored is this classic tweed suit which can be worn belted or loose. The jacket has a curved bottom and two fake tab pockets at the top. A suit that can be changed for many looks. (Courtesy of Lord & Taylor, New York.)

Some individuals follow the newest fashions slavishly regardless of whether they are becoming or not. Such a person may be described as being *fashionable.* But if her clothes not only are becoming but actually increase her attractiveness and have a distinctive quality, we may say she has style. If she has a few elements of a dashing style, she may be *stylish.* (A reddish apple is not all red, just a little bit!) It is better to be described as a girl with style or well dressed or dressed in good taste or as having good-looking clothes, not stylish.

High style is a term of the fashion world used in advertising and fashion magazines for whatever is the newest fashion and generally translated in materials and workmanship of fine quality. High style is for women of the world who have more money to spend and more experience in selecting clothes. A high style may turn out to be a classic, but "be not the first by whom the new is tried nor yet the last to lay the old aside."

A *classic* can be worn year after year like the navy blue Chesterfield, the gray tweed suit, the basic black dress or a camel's hair topper. It must be becoming to you, but conservative and well made, if it is to be a real classic. Other classics prized by college girls include white gloves, plain black pumps, a string of pearls, a black faille suit and a beret.

Styles that are in fashion for a very short time and are adopted by a small group are termed *fads.* They are usually out of place in other towns or localities. A few fads in college are fun but should be selected in the most becoming color and adapted in size or design to the rules of good taste and to one's needs. Riding boots on rainy days with a black satin dress, a macaroni necklace on a chiffon blouse worn to school, were some fads misused. On the other hand, ear muffs in cold weather and peasant scarfs on windy days were practical fads—but both appeared silly on girls with bare legs and bare hands!

Ankle socks or "bobby" socks are hold-overs from infancy and the teen age. They make the ankles look large and require more careful grooming of the legs. Flat-heeled sandals and saddle oxfords are correct with socks; pumps and oxfords with Cuban or high heels worn with socks are out of place and awkward-looking. Freshmen can wear them more successfully than seniors. They are certainly out of place on the street or at work on business women,

teachers, or older women. None but children should wear them to church.

You can modify your participation in fads by having yours clean, well fitted, and worn only on suitable ocasions. To attain the art of being well-dressed, you will have to practice good dressing now —while in college; you cannot buy a complete outfit the day you leave the campus and expect to wear it with style.

Most freshman girls come to college with too many clothes. Sometimes they lack style because they are not cut and fitted carefully, because they are not assembled into harmonious complete outfits, or because they are not kept neat and clean due to the fact that this is their owners' first experience away from home on their own responsibility. The average freshman girl still clings to two immature theories—that she must dress just like the other girls and that the more changes she can produce, the better dressed she will be. Before the end of the year she will begin to recognize that the girls in college who are successful have grown away from these two theories and have two new ones. The modern, well-dressed girl believes that *fewer* clothes, better chosen and of better quality, are less expensive in the long run, easier to care for and give much more style. She believes that variety in dress is best secured through a *skillful use of accessories and interchange of parts.*

We hope that the freshman year will not make you too dissatisfied or unhappy about your present wardrobe but that it will challenge you to a more careful choice of better-looking clothes in the years following.

ASSETS

It is necessary to find out what you have in personal assets as well as in your wardrobe before making any plans for accumulating more clothes and other belongings. First analyze your personal appearance, then analyze your present wardrobe, then seek advice.

PERSONAL ANALYSIS

Study yourself before a full-length triple mirror to discover the honest truth about yourself—the good features and the not so good. At first it helps to work in a group in your class. Decide which girls

are tall, which have square faces, tiny waistlines, round shoulders; which girls are blondes, which brunettes, which cool, which warm, etc.

Then take measurements, and study a snapshot of yourself in a bathing suit, or a movie taken when you were in action but unselfconscious.

Give consideration to the kind of clothes—as to color, cut, and texture—that you really like. Why do you feel best in them? Is it because they enhance your good points, harmonize with your personality, or are you imitating someone not your type? Perhaps your feeling is correct. However, after picking yourself apart, put yourself together again and try to estimate the total impression of yourself as others see you; that is, do not give undue attention to any one item in the final plan of a dress or outfit. If a personality or fashion clinic is available, have yourself checked.

Another way of checking yourself is to work backwards, as sometimes we do in solving mathematical problems. Study the effect of colors in fabric and in make-up on yourself. Note the differences between yourself and the standard measurements on a pattern, the usual kind of alterations necessary in your ready-mades, the effect of different garments tried on you. After noting the effect, trace back to the cause—to see what you are really like.

Underline the descriptions below which apply to you and add others which are more appropriate.

1. Figure—short (5'3" or under), tall (5'7" or over) stout, slender.
2. Posture—erect, relaxed, over-erect, stooped, sway-backed, prominent derrière, prominent abdomen.
3. Bust, chest—prominent, flat, size (in inches) ——.
4. Waistline—long, short, thick, tiny, standard, size ——.
5. Hips—wide, narrow, standard (bust plus 3"), size ——. (Hips large if 12" more than waist.)
6. Shoulders—broad, narrow, sloping, square, average.
7. Neck—long, thin, short, thick, thrust forward, erect.
8. Face—oval, round, square, long, thin, small, large (body less than 7 heads high); wear glasses; high cheek bones, receding chin.
9. Lips and mouth—full, tight; wide.
10. Nose—flat, large, broad, tilted, long, crooked.
11. Arms—long, short, thin, plump.
12. Hands—long, small, broad.
13. Legs—long, short, plump, slender.
14. Ankles and feet—small, large, size ——.
15. Age—high school, freshman, upper class, career, mature.
16. General coloring—warm, cool, medium.

17. Skin—fair, dark, pale, ruddy, sallow, freckled, blemished.
18. Eyes—brown, gray, blue; sparkling, small, prominent, deep, large.
19. Hair—curly, straight, glossy, bright, dull; blonde, brunette, redhead, neutral, sandy, gray; heart shaped hair line.
20. Personality—friendly, cheerful, vivacious, quiet, placid, natural, businesslike, sophisticated, gracious, gentle, healthy, etc.

Modify your analysis after your study of line, color, and texture (see "Art Principles" following) and again after completing your first dress, but as soon as possible come to some conclusions:

1. List four or five of your best characteristics, which should be emphasized.
2. List characteristics that should be subordinated.
3. What kind of lines are best to choose and what to avoid—vertical, horizontal, flared, belted, bulky, casual, neat, soft, rounded, severe, active, restrained; princess, long torso?
4. Where does your figure need width for balance? for emphasis?
5. Where does your figure need concealing or minimizing?
6. Where should center of interest or contrasts be placed? Where avoided?
7. What sizes in accessories and what space divisions are in scale for you?
8. What necklines are more flattering and what should be avoided?
9. What general hair styles and hats are better for your face?—your figure? What are poor?
10. What colors will be most flattering—warm or cool, bright or soft, dark or light?
11. What patterns in fabric will be a better choice—plaids, stripes, florals, dots, solids, all-overs, striking designs?
12. What textures are better considering your figure, age, personality, skin?
13. Give specific reasons for each of the twelve conclusions just reached.

INVENTORY YOUR CLOTHES

Analyze your present wardrobe before planning drastic changes or spending more money on clothes. Perhaps you have some treasures packed away that you have almost forgotten. This investigation is important before shopping, or you may come home with some articles that will duplicate the general effect and purpose of ones you had last year. Your friends won't even recognize them as being new. The object of a wardrobe inventory is to show you what you need most.

Do not count articles you seldom use. Decide what to give away,

what to mend and restyle. You will find that you have too many of certain kinds, but too few in another category. Lay out, or try on, a whole outfit together to see if it needs supplementing for certain occasions.

Make a mental note as to how much more wear you can anticipate from the more important articles. Coats, suits, skirts, jackets, especially of wool, may be expected to last five to seven years. Factors that determine life expectancy are simplicity of style, quality in fabric and workmanship, and the wear, tear and care you give them. Fit and becomingness are major considerations that make you enjoy wearing even your oldest dresses.

It is fortunate if your wardrobe is so balanced that you will not need to buy a winter coat, a suit and a spring wrap the same year, because spreading these purchases out over three years reduces the first expenditure and keeps your wardrobe braced up with an element of newness each year. Which purchase is the one for you to make this season?

A written inventory should be organized and concise, not too detailed. A classification following The Basic Seven makes it easy to plan a new wardrobe (p. 62).

INVENTORY CLASSES

1. Outer wear—coats, jackets.
2. Suits.
3. Separates—skirts, blouses, sweaters, weskits.
4. Dresses—school, casual, date, party—formal, informal.
5. Major accessories—hats, bags, shoes, gloves.
6. Minor accessories—jewelry, scarves, belts, flowers.
7. Lounging, lingerie, hose.
8. Miscellaneous—sport, uniforms.

INVENTORY FORM

Inventory					*Suggestions for Next Purchase*		
ARTICLES	COLOR	FABRIC	STYLE	CONDITION	COLOR	FABRIC	REMARKS
1. Winter coat, etc.	beige	Orlon fleece	shorty	2 yr. old	brown	100% wool	basic, full-length

OTHER ASSETS

Certain belongings that are favorites among college girls may be worth more than clothes, for they may help you to obtain better clothes or to be more charming regardless of clothes. Such worthwhile purchases may be regarded as investments. They include an iron and pressboard, sewing machine, typewriter, luggage, dictionary, fountain pen, alarm clock, hot water bottle, hair dryer, radio, sports equipment, craft tools, camera and reading lamp. These assets are valuable accumulations. You should take very good care of them. Inside such articles as raincoats, umbrellas and uniforms write your name. Keep them in repair, use them intelligently, and get as good service from your investment as possible. If you plan to buy one of the major items, look around and find out all the good buying points before purchasing the first one you see (p. 170).

ART PRINCIPLES FOR YOU AND YOUR CLOTHES

In preceding sections of this chapter we have discussed what items you want or need for a *basic wardrobe,* what is *appropriate* now or afterward for a career. You have made an *inventory* of clothing on hand and a tentative list of future *needs.* Now it is time to discover styles and colors most becoming before planning actual purchases.

Few, if any, are born with good taste in dress. Fortunately we can acquire it by applying the principles of design and exposing ourselves to beautiful examples whether we can own them or not. You may become a creative designer who plans and makes beautiful clothes and accessories, or a selecting and arranging designer. In either case you are a designer. To be good designers we must learn to create beauty through order and a restraint that is functional. All designers work with the elements of line, texture, color, or: line, form, space, texture, value and color (hue and intensity). These elements are not used alone but combined in useful, appropriate ways to produce charming, interesting, graceful, dignified effects. To help us judge or to create in good taste we must learn to rely on fundamental principles of art or design—classified in various ways by different authors as:

Harmony—relatedness without sameness, suitability.

Proportion—interesting space divisions related to each other and the whole: scale.

Balance—rest through equal, but not necessarily the same, amounts of interest on each side of a center.

Rhythm—movement that is smooth, subtle, even lively, but gliding and orderly.

Emphasis—dominance of a part with subordination of others.

In judging a dress design consider the structural over-all design —its silhouette (outward shape) and the shapes or lines within; and last, consider the decorative features, details, which must be related to the structure. In using the principles you will find them interrelated. All are involved in each and every design.

THE PRINCIPLE OF HARMONY

Harmony in any design produces a feeling of unity (oneness) without monotony by having *more elements of likeness than unlikeness*. This principle infers repetition, but not exact repetition, of line, shape, form, size, texture, value, hue, intensity of color and feeling or idea; it implies that some contrast be provided to relieve monotony but that too many accents would result in confusion. Some authorities refer to it as the *law of unity with variety*. Lack of order, neatness, cleanliness creates more or less confusion that interferes with complete unity. An amateurish misconception of harmony is the idea of a perfect match; try to outgrow this idea by selecting related items rather than exact repeats. The following applications illustrate the use of the principle of harmony.

The silhouette of a costume, no matter what style, should be more revealing of one's *natural body contour* than it is hooped, bustled or bloused if it is a full or bell-shaped style; thus, a bustle effect can be good design only if properly subordinated. The silhouette should definitely relate to points of movement or natural body division lines but should not be too snug fitting, if sheath or tubular style. Larger areas should have much in common; the smaller the accent used the greater the contrast can be. Irregular features or body proportions may be modified in effect through concealment by a loose, flowing or full silhouette: avoid a tight fitting jersey in a molded, draped bodice if your chest is not well proportioned. Bouffant styles add width but in moderation may camouflage: peplums and slight gathers at the waistline conceal a prominent abdomen.

Structural seam lines should be closely related to the natural location of such *body features* as waistlines, necklines and the hinges joining the arms to the shoulders. Departures are often uncomfortable, slip out of place or destroy the natural body proportions. Much skill is required to bring the complete design back into balance: the long torso style of the 1920's frequently divided the design into equal oblongs and revealed the knees; the 1950 designs improved the idea by suggesting the normal waistline with half-belts, and fitted underarm seams, and by slightly lengthening the skirts. Off-the-shoulder armholes in a blouse a size too large are messy and disturbing, while armholes fitting the normal armscye curve always satisfy. An off-the-shoulder design in a party dress, definitely below the normal armscye, is satisfying if it is done intentionally to harmonize with some other graceful curve, but disturbing if the skirt yoke employs diamond-shaped sections.

The figure is not revealed but swathed and balloonish if the skirt is full and the bodice and sleeves bloused or puffed—too much repetition; the addition of a flared shorty jacket would offer too much bulk. Variety in size and shape with more relationship to the body results from a snug bodice with the full skirt, or a slim skirt with the full blouse; these are more or less standard favorite combinations that have pleased over the years.

Similarly a flared shorty (jacket) would look better with the slim skirt. A short box coat would look well over either costume, as it offers a transition in size, shape, and line: this is why it is always listed as a fashion classic. Thus *transitions* whether of line, value, color or texture *make for harmony*.

Hair styles, hats, collars, necklines are most harmonious if they *follow the natural shape* of the head and face but not exactly repeat (too monotonous). The deviation should provide an interesting graceful transition without contradicting or too much contrast. Unbeautiful hair arrangements have been: extreme pompadours, ratted buns, too long page boy styles, straggly locks, over-curled styles. A very wide brimmed hat is too far removed from a small face; a round face looks rounder with a round collar or a round hat—*too much repetition emphasizes;* likewise a stiff straight pill box would emphasize by contrast. Her choice should be a hat with a soft brim and upward tilt not a sharp angle (transition not contrast).

This principle is used to correct irregular features. The oval face

is the ideal: if one has a long face with pointed chin, large nose, high forehead, wearing a stiff pompadour would be going in the wrong direction—soft bangs, a soft brush back, and soft side waves would correct the difficulty and soften, even, the impression of a stern personality.

Lines within the silhouette are created by seams, darts, hems, and decorative details. *Good lines* are smooth, accurate, graceful—whether on the silhouette or within it. Irregular sloppy hemlines are out of harmony. Poor dressmaking evidenced by crooked seams and wrinkles destroy harmony. If your hip silhouette is not a smooth flowing single curve but bumpy, correct it by a girdle so the lines are as direct as those drawn by a fine artist.

Fabrics with definite *straight line patterns* as stripes, plaids, shantungs are more pleasing made up in a design with predominatingly straight lines and shapes as yokes, collars, pockets; curved patterns in prints are more harmonious in curved shapes as yokes or puffed sleeves. But each needs some transitional effect or subordinate contrast—perhaps a square collar with rounded lapels, or, on a tailored jacket, the lower center front in a slight curve. Over-use of square corners makes the design seem amateurish.

Vertical lines and shapes give strength and because the eye is led up and down tend to slenderize. Use *horizontal* lines and shapes where you need width: wide belts do not slenderize; broad collars accent shoulders (good to balance wide hips). *Curved* lines and shapes giving the effect of roundness and a softer more feminine feeling may broaden. *Diagonal* lines to be transitional should connect something *with* something and are good harmonizers, especially if slightly elliptical instead of yardstick straight.

Harmony of color in a costume requires that one hue be predominating with some interesting, controlled difference. Selection of a basic color theme provides harmony in the larger pieces. Selection of a family of related cool (or warm) colors because the wearer is a cool (or warm) type is another step in color harmony. A complete outfit of navy blue is obviously monotonous (if the same hue, value, intensity); a subtle, restrained effect is achieved if the blouse is a powdered blue; or one part a strong contrast in texture (satin with linen); or one part a small accent in change of value as white gloves; or two accents of yellow-orange as a gold brocade vest with beige gloves. If the yellow accents are related to the larger family

of related well-liked colors the accents just mentioned may be interchanged with other parts of the wardrobe such as a beige flannel skirt and cardigan sweater. To add a yellow-orange hat or gold bag would be too much contrast for the suit but not for the sweater outfit.

Harmony of texture (page 119) gives us the key as to what is appropriate for different times of day or occasion. Fabric texture should be in harmony with the use; thus we do not accept satin for a sport shirt. Fine textures belong together—even for accent we do not long enjoy such extremes of contrast as tweed with organdy, sequins on gingham, pearls on denim, though there be such a fad. We enjoy some contrast as linen with organdy, velvet with satin but we prefer velveteen with cotton broadcloth. Choosing most of our textures in the middle range provides safe mixing, with an occasional texture at either end of the scale—coarse or fine—for interest.

Harmony of idea is based on related uses, personalities—the eternal fitness of things. This does not mean that an embroidered horse's head on a riding skirt, sunflowers on a sun dress, or skillets on a kitchen apron are necessarily desirable. Rather it means that sweaters, tweed skirts, silk negligees do not belong in the kitchen; nor a heavy sweater, heavy shoes and a jockey cap at church or a tea; nor blue jeans on a dainty, sweet, clean baby. Gay colors, bouffant lines are associated in one's thinking with parties not church.

THE PRINCIPLE OF PROPORTION

In attaining unity with variety we need some help in knowing how far to go in amounts of contrast or differences in shapes, sizes, and color. The Greek law of space divisions is particularly helpful, i.e., a space divided in the proportion of 2:3 or 3:5 is more pleasing than 2:2 or 3:6. A satisfying proportion exists if the smaller part is to the larger part as the larger is to the total, as 3:5::5:8. These are only approximate ideas which would be varied as values (light and dark) are changed. The following are but a few applications.

The *line* for a yoke is more pleasing if it does not divide the blouse either into halves, thirds or fourths but at some point between these. A jacket is more becoming if it is not the same length

as the skirt showing below; it is more becoming with the skirt showing more length on the short girl and less length on the tall girl. Try the Greek law on B, Figs. 20, 21 and 22.

Stripes in a fabric are more pleasing if not the same width throughout especially if a striking intensity or value contrast of color. They might be equally spaced if all are soft, or dark, or of several related colors.

In arranging *buttons or tucks* it is more individual and interesting to use odd numbers rather than even. If they are to appear as units, keep the spaces wider than the objects. If several tucks are to be grouped as one unit the space between the individual tucks should be less than the width of a tuck and the space between the groups of these tucks each should be less than the width of the three-tuck unit. Try the Greek proportions.

The *tiers* in many fiesta style skirts have been rendered unimaginative by making them of equal depths with equal amounts of trimming. It would be better proportioned to have graduated tiers with the same decoration on each; or equal tiers with graduated decoration on each; or graduated decoration on graduated tiers.

Different *rectangles or shapes* are formed in a dress design by extending or by dividing the silhouette. The height of the total design is apparently raised if several tall narrow panels are created; the width is increased and the height decreased if a crosswise line as yoke or waist divides the large oblong into two almost square shapes. Thus, a stocky figure appears less wide if vertical space divisions are used. The tall girl should use the Greek proportions in planning a long torso design (Fig. 22).

Scale refers to the relationship in size between a part and the whole. A large overstuffed chair is out of proportion in a small room. Similarly a large purse is out of scale for a small girl; or a dainty purse or hat on a woman of large build and face.

The greater the *contrast* in color, value, hue, or intensity the more care that must be exercised when making space divisions.

THE PRINCIPLE OF BALANCE

Balance is the restful effect obtained by grouping shapes and colors to maintain a feeling of equal attraction (equilibrium) from side to side, front to back, or top to bottom.

The *natural center of interest* that already exists in the body

above the mechanical middle should be maintained. Exaggerated bustles or front drapery, may destroy this as does an excess of hat and furs above the waistline. A costume with small and simple bodice is often balanced by a full skirt (much area) with a beautiful flow of line and decorative accents around the hem line. A small accent will probably be required near the face to balance this inequality in weight or area.

The *lower part* of the composition should have a feeling of weight by use of dark values below, light above: shoes darker than the costume are better than lighter ones would be. A broad hat, not a tiny pill box, is needed for balance on a figure with wide hips and a flared skirt.

The sheath style dress is best balanced at the top with a large bow at the neckline, a cape collar, a bateau neckline, a bolero, bloused back, or soft Empire bloused top, a fur piece and a small hat, or no fur piece with a medium large hat (Figs. 28, and 34, p. 183).

Formal balance gives a feeling of neatness, strength, straightforwardness; thus it seems fitted to tailored clothes and the business-like person. Informal balance is not so easy to achieve or analyze; it is softer, more graceful due to transitional lines suited to gay dramatic moods.

Balance in color is best obtained by observing the *Law of Areas:* large areas of color should be quiet in effect while contrasts used must be in smaller amounts; the larger the area is the quieter it should be, the smaller the area the more contrasting it may be. Contrast may be created by a change of hue, value (dark and light), or intensity (dullness and brightness). Echoing a color is repeating it in a smaller or weaker amount to achieve balance.

THE PRINCIPLE OF RHYTHM

Rhythm is a smooth related movement. Pattern and line carry the eyes along without jerky motion. The eye automatically connects points in space; if there are a good many spots not in a direct flowing direction or too far apart, the eyes may jump, but if the spots are not too dominant the eyes may go on to the next smoothly. White ear rings, white collar, white belt, white buttons worn with a red dress and white shoes and gloves will cause a jerky eye movement sometimes described as a "spotty" design. It lacks rhythm.

Regular repetition of shapes like ruffles and rows of buttons make

for smoothness of eye movement. Steps or gradation of sizes suggests the unique possibility of using horizontal lines or spaces like a ladder to achieve a vertical impression (of greater height on a short figure).

The individual *design* in lace and all-over prints is most pleasing if the shapes are repeated with good proportion, flowing lines, and gradation of sizes.

Transitional lines and shapes that do not show strong value contrasts are preferable to conspicuous angles and zigzag movements.

THE PRINCIPLE OF EMPHASIS

Emphasis is the design principle by which the eye is led first to the most important part and then to other parts and details in order of their importance. In good dress designing we lead the eye to the most important feature usually the face and stress it if it is oval; or we minimize features that are undesirable; or we detract from features not so favorably proportioned.

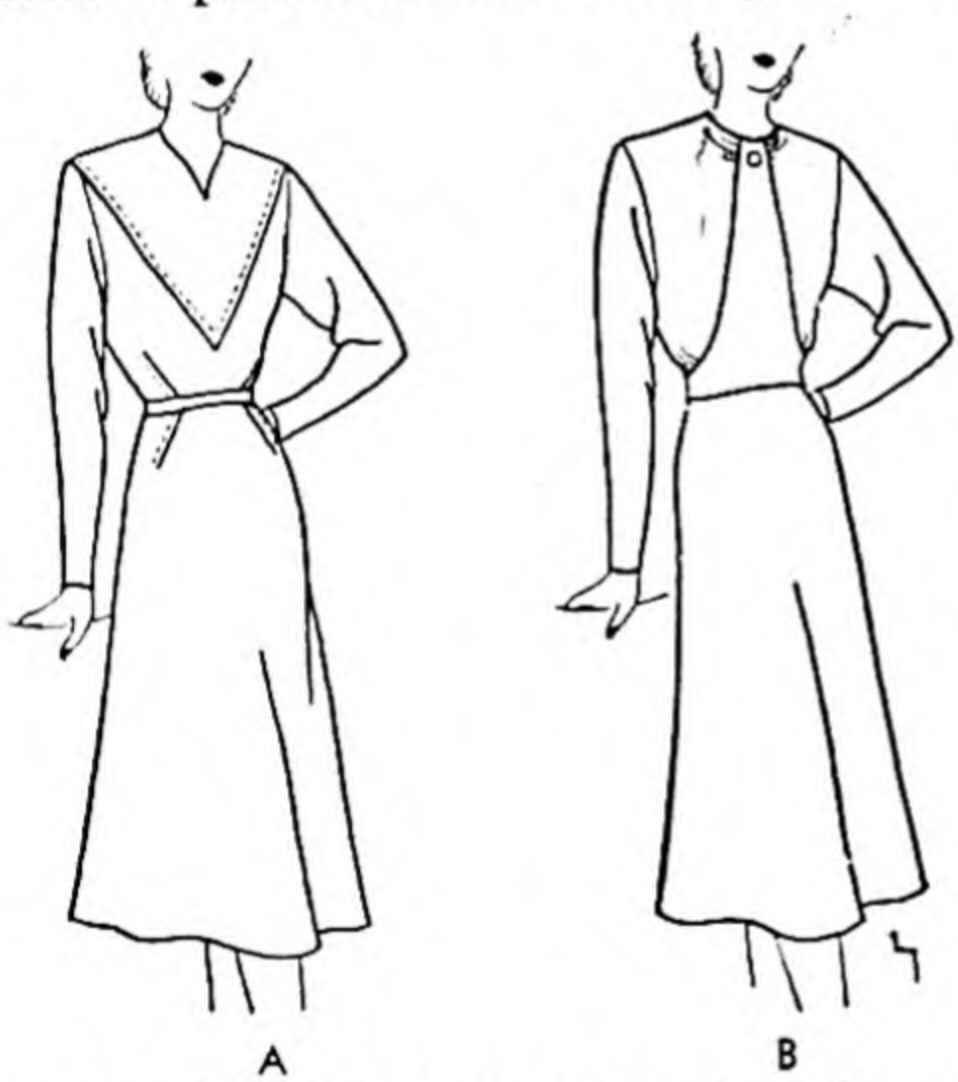

FIG. 19. The base of a triangle or V-shape gives a wider look wherever located. A, the waistline is made negative because the shoulders are broadened—a good device for a girl with thick waist and hips. B, the waistline is apparently widened and shoulders narrowed.

Repetition and extreme contrast both emphasize: a tall thin girl should avoid extremely large or extremely small hats and hair styles. A blonde is enhanced by wearing a dark value next to her hair. Pretty ankles are emphasized by pretty shoes or details around the hem line of the skirt. A long torso line will accent wide hips. A square jaw and broad shoulders are accented by square necks, high yokes, shoulder pads. Button-down-the-front dresses and narrow panels keep the eyes away from the silhouette, hence aid in slenderizing. Unbroken lines from

shoulder to hem keep eyes away from the waistline; darts in bodice matching gore lines in skirt do the same. *Radiating* lines (darts) at neckline attract attention to the face.

Triangles are employed to lead the eye to areas needing emphasis and away from undesirable features. The eye finds the wide end of the triangle a stable base on which to rest so the wide part makes the design look wider there. A skirt too narrow at the bottom makes wide hips look wider; a flared skirt with the base of the triangle down seems more balanced and keeps the hips from looking so wide. If your hips are wide you may also place the base of the triangle up at the shoulder to emphasize it and minimize the hips (Fig. 19).

An object gains emphasis if given enough plain space for a background; a beautiful lace collar is lost on a printed dress; jewelry, veils, flowers, are not effective on prints. A plaid coat must be reserved for solid colored garments and simple accessories.

PRINCIPLES APPLIED TO SPECIAL PROBLEMS

The *short, tiny type of girl* often with a flat chest and thin arms, needs a trim-fitted waistline, a full skirt; accents to broaden the shoulders; fullness to give the effect of rounded bust; small collars, wide but shallow yokes (Fig. 20). She likes the fitted bodice and dirndl skirt but should not have the fitted bodice too snug. A princess style needs widening at the shoulder with a yoke, narrow round collar, or ruffles; too severe, it may accent the very features she wishes to subdue.

She should avoid close-fitting, clinging styles, intricate cuts or many crosswise lines such as tiers, or peplums, wide belts, and large-scale features such as fox furs, or bulky purses. Becoming are full sleeves, long sleeves, or any style that "builds her out"—flared collars or sash tie-belts. She should avoid fitted coats but favor a bolero jacket or a box coat. Details should be scaled to her size, but too dainty accessories make her appear babyish.

The *stocky type of girl* should aim at the inconspicuous costume, with accents on her most attractive features and inside the silhouette. Lengthwise and diagonal lines are flattering (Fig. 21). She must avoid both too snug and too full, bunchy, bulky areas. She requires narrow panels or gores, soft and neat fullness such as groups of pleats or flare in the skirt rather than a gathered skirt.

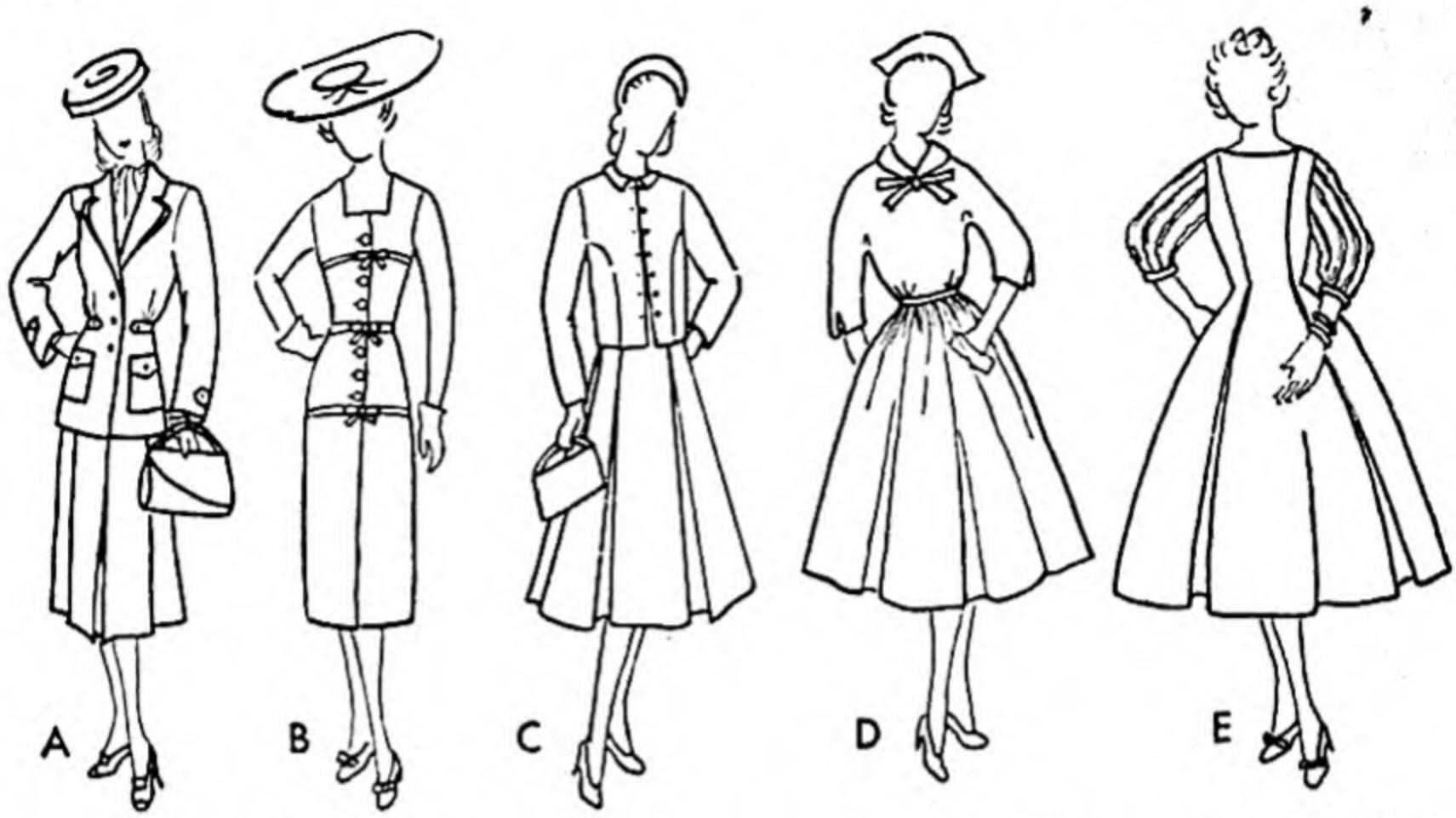

Fig. 20. The petite figure, 5′ 3″ or under, should not choose a long tailored jacket as A. She looks best in a soft type of jacket, C, scaled to her size with few details in the areas. She should avoid horizontal trims, snug fit, and sleeveless blouses, B; but rather employ soft fullness in blouse, sleeves, and skirt, medium hat and heels, D and E.

Flare at the lower skirt balances width of bust, hips, or waist and gives a youthful swing to her dress. She must avoid yokes, flounces, peplums, off-the-shoulder effects, wide flowing sleeves, cuffs.

She looks well in coat styles, redingotes, button-down-the-front styles, and narrow self belts. She should look for half-size or custom-size patterns and garments. She looks best with normal armholes, and skirts not too short.

In coats, a straight-line, single-breasted Chesterfield is more flattering than a princess cut. If a princess style is chosen, it must be only semifitted. If she has a short neck, she should avoid coats that button up high, and wide or stand-up collars. Cardigan styles are very good for her. If she has heavy hips or thighs, she should not wear a suit with a fitted jacket or snug skirt. She looks better in a short semifitted jacket, or a bolero so that the length of the skirt showing will make her appear tall; a three-quarter topper conceals the hips, but it should not flare.

She needs heavy fabrics that fall into nice lines. She should avoid clinging lightweight fabrics, loud prints or bright colors, and stiff, shiny fabrics. Contrasting blouse and skirt will make her look broader and shorter. Heavy jewelry, a medium large hat and a large but flat bag make her seem smaller by contrast (Plate XIII).

The *full* or *broader figure* should avoid too close or too loose cuts

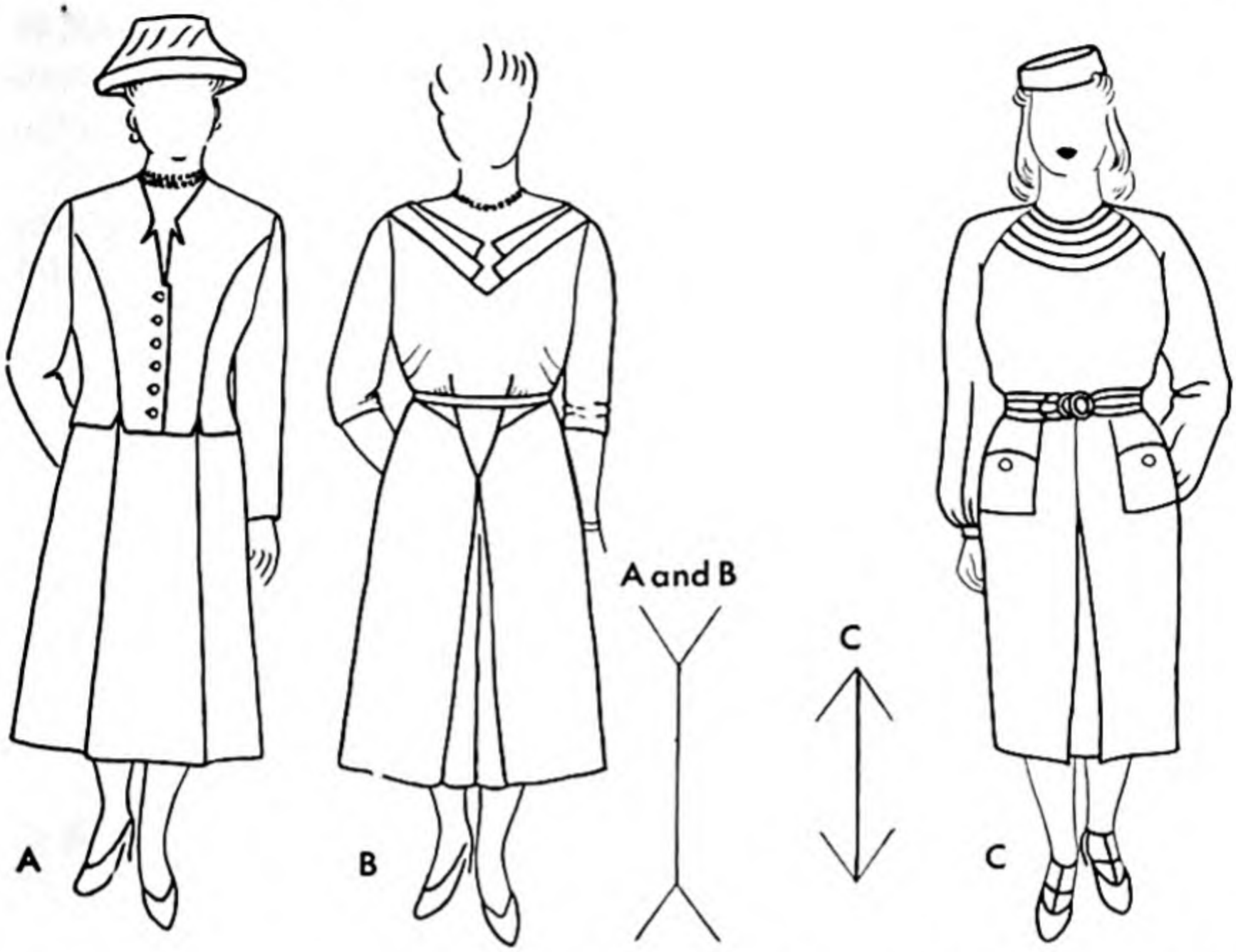

Fig. 21. A, an impression of greater height is given the plump stocky girl by up-effects in hair style and hat; the optical illusion is heightened by absence of collar and scarf, a V-neck. The forked diagonals from the central vertical line detract from width of waistline and skirt flare provides a suitable base. The short jacket, plain sleeves, vertical lines continuing unbroken above and below the waistline provide vertical areas—a slendering effect. In C, puffing sleeves and pockets widen the hip line, a too tight wide belt accents bulges; the raglan-sleeve line turns the diagonals in the wrong direction for her; the too small pill box, long drooping hair, cut-out sandals, skimpy skirt increase the apparent size of face and feet.

—a dirndl skirt, a peg-top skirt, a princess style, long full sleeves or wide flat hats. She needs long skirts cut in several gores or sections; modified flares, pleats below the hip line, button-down-the front styles; narrow collars, long V-necks, slight ease around the waist rather than basque-like darts; three-quarter or long, straight sleeves; diagonal lines, heavy fabrics and narrow belts. To avoid that buxom look, select simple styles, collarless styles, softly draped bodice, soft flare in skirts and dark jackets of boxy style.

The *tall, heavy-set girl* must insist on simple lines—semifitted, never fitted. Shoulders should be slightly extended and square but not square enough to give a "football-player" effect. She should

avoid fussy trims, puffed sleeves, and ordinary or bold prints, checks, plaids, fleece coats, bright colors, slacks. Sophisticated large scale or textured prints make good jacket dresses for spring; dark colors and backgrounds are best.

The *tall, thin girl* will look gawky in a garment that clings and is skimpy or overfitted (Fig. 22). She should avoid princess styles,

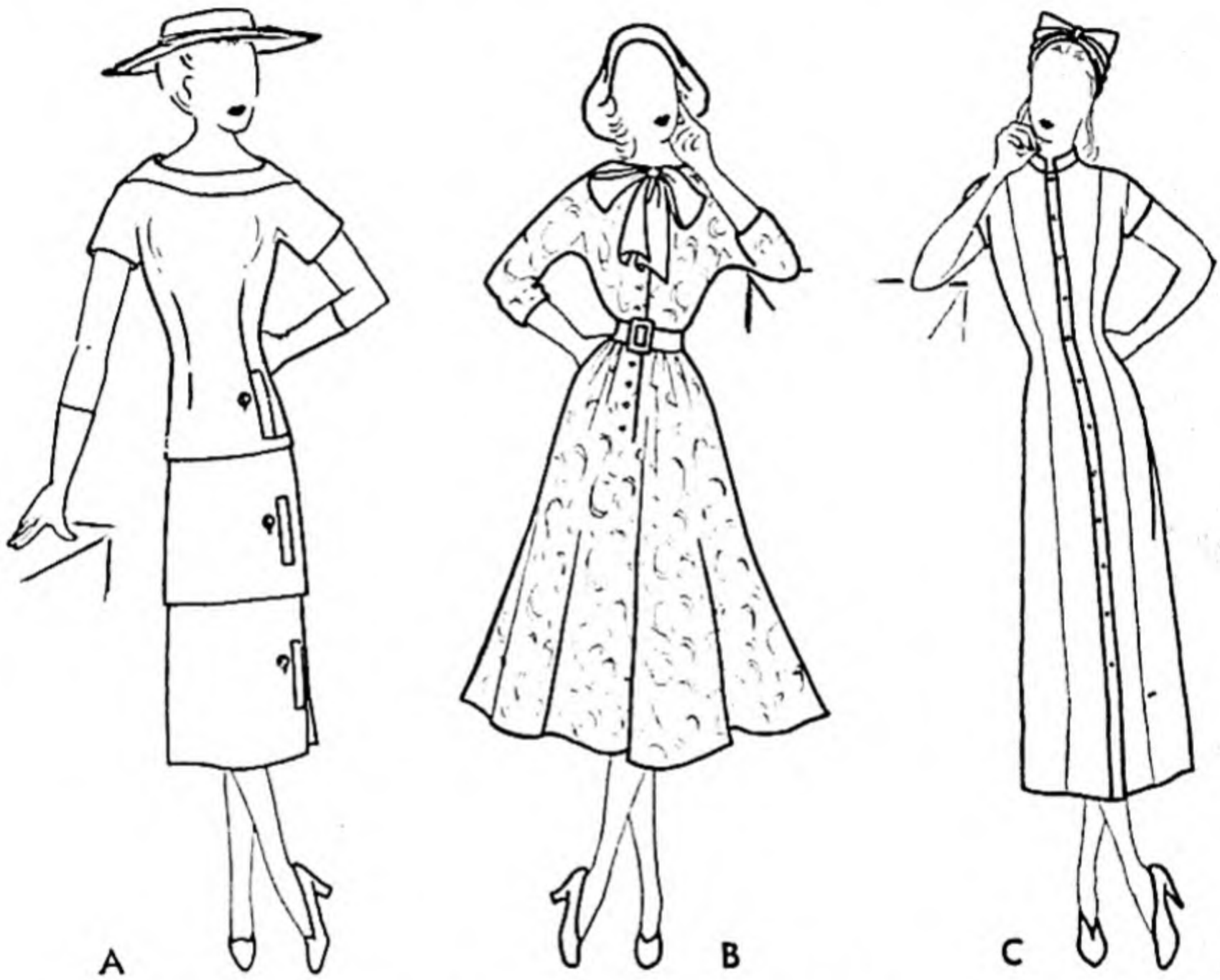

Fig. 22. The tall thin girl should play up her slender waist and graceful proportions; use horizontal lines, A; or build herself out with flared skirts and bloused effects, B. Fitted bodices, princess lines, tight sleeves, vertical stripes, skimpy skirts, small hats and "up hairdos" may make her appear gawky, C.

tight bodices, tight-fitting or very short sleeves, narrow skirts. Her height will be emphasized by many lengthwise lines. She can wear easily separates, long torso designs, full skirts, peplums, flounces, frilly collars and bows, capes, two-piece effects, swagger coats, contrasting colors used horizontally, wide belts; horizontal off-the-shoulder lines, yokes, and insets; double-breasted coats, broad shoulders, deep armholes, loosely cut elbow or three-quarter sleeves. If her neck is thin or long, she will prefer soft, full, or deep collars. If graceful, she can wear striking designs and colors. She can have

large accessories, big bags. If very tall she looks well in shorter skirts, lower heels, hats with brims.

With a *flat bust,* or *hollow chest,* use full peasant blouses or boleros, capes, and such decoration as pocket flaps, gathered, pleated, frilled fronts. Avoid princess cuts, flimsy fabrics or tight-fitting blouses.

With a *large bust,* avoid breast pockets, tight blouses; select full skirts in pleated or dirndl style, short Eton jackets. If sweaters seem necessary, add a matching cardigan or box jacket. Blouses need just enough fullness below the bust to conceal and to avoid tightness that reveals, but not enough to add extra bulk. Broad shoulders or a flaring hem line attract attention away from the bust.

If you have *round shoulders,* work on your posture. Wear dresses with backs slightly bloused (Fig. 23), gathers at waistline, Eton jackets, small rolled collars. The shoulder seam should lie half an inch back of the highest shoulder point.

With a *sway back,* never wear tight-fitting sweaters, bodices or princess styles but select bloused bodices, soft girdles or sashes tied at back, capes and jackets ending below the waistline (Fig. 23).

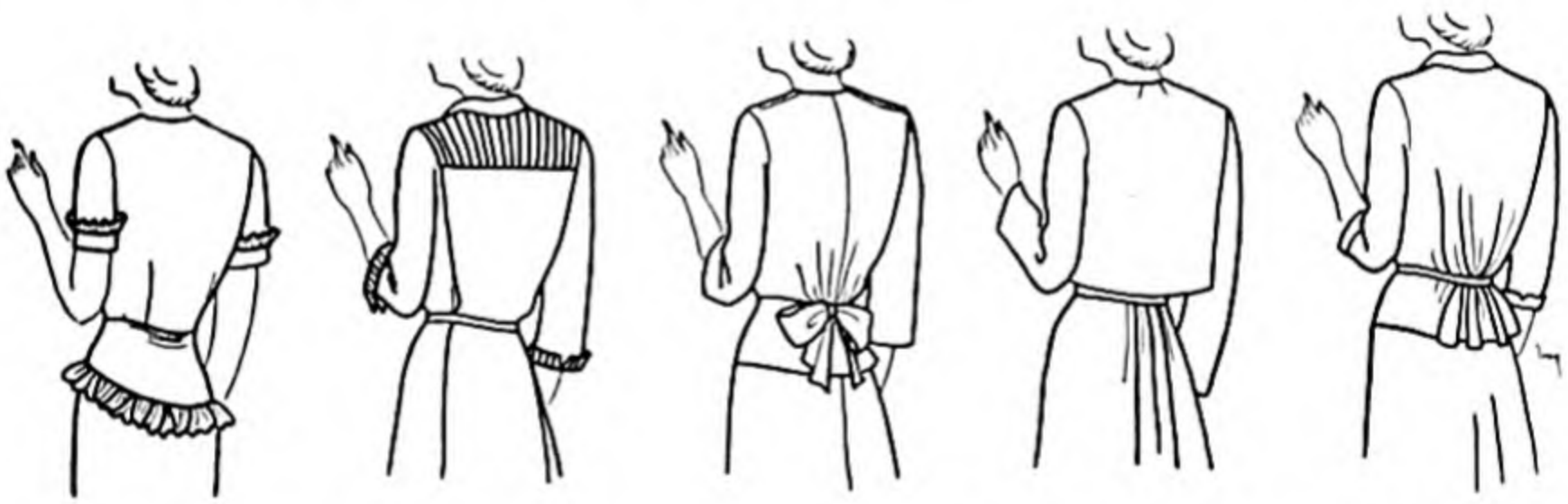

Fig. 23. Tight-fitting basques and skimpy skirts accentuate round shoulders and sway-back. All but the one at far left are good.

Peplums and gathered skirts are good. Corrective exercises for posture are most effective.

With *broad shoulders* avoid narrow skirts, severe close-fitting necklines, broad hats. Balance shoulders with flared peplums or skirts, use V-necklines.

With *large hips,* plan skirts with several gores with some flare at hem line to balance the hips, pleats at center, V-shaped skirt yoke, belt narrow to match dress. Do not fit skirt too snug, and avoid bulky fullness and straight tubes. Have seams and darts of blouse

enter waistline at right angles to match lines in skirt. Bolero jackets are good. Avoid tight belts, full sleeves or wide cuffs, circumference seams or decoration on the hip line, contrasting skirt and blouse. Full skirts, small hats, and narrow shoulders accent width of hips. Avoid resting your hands on your hips. If one hip is wider than the other, a peplum or fullness in the skirt may help to conceal; a pocket or sash tied on the smaller side will balance.

USING COLOR

A young girl with a healthy complexion can wear almost any color in dress, especially if she uses make-up with judgment. But a few suggestions may help you to look still more attractive. Select a color because it is becoming to you—not because "they" are wearing it. A becoming color is one that makes the skin look healthier and accents your best features.

Even though a color such as pink or lilac in a dress is most flattering to you, it may not be practical to care for or it may be too noticeable to be worn often, or you may soon tire of it; at least, choose a more neutral or less striking color for your basic wardrobe color (page 68). Then it may be combined with other less expensive or smaller articles in other gay or unusual colors. If the pink or lilac is becoming but too pretty or theatrical, use it for negligees.

Study fashion magazines each season to see how the best designers combine colors. You will always find a number of outfits in which all the colors match or blend with the basic color. Then for dark costumes, often one accent is provided by adding either one brilliant or one pale color. It requires more skill to combine several colors. The unusual combinations of several colors beautifully portrayed in fashion magazines are beautiful because of the proportions, textures and workmanship employed. If you try to copy these ideas in cheap fabrics with little attention to details of construction or to proportions, you will be disappointed. Simple cotton fabrics in simple patterns for beginners will produce happy results in simple color combinations like navy and red, brown and yellow, or gray and aqua, rather than in unusual combinations that would be pleasing to chiffons, good silks or soft woolens.

Trying colors on yourself in a good light is the best method of determining their becomingness. If not particularly flattering but wearable, use a more becoming color near the face. Choose make-up to harmonize not only with the skin but also with the costume.

A girl with quiet personality is eclipsed by large areas of bright color, but she appears washed out in drab, colorless outfits. She should wear small amounts of strong colors, and seek subtle and interesting color combinations. While a girl with forceful personality and dashing manner can wear bright colors, she should not wear them on all occasions.

It is easier to grasp the principles of using color if you will refer to the color wheel (Fig. 24) you probably learned in grade school

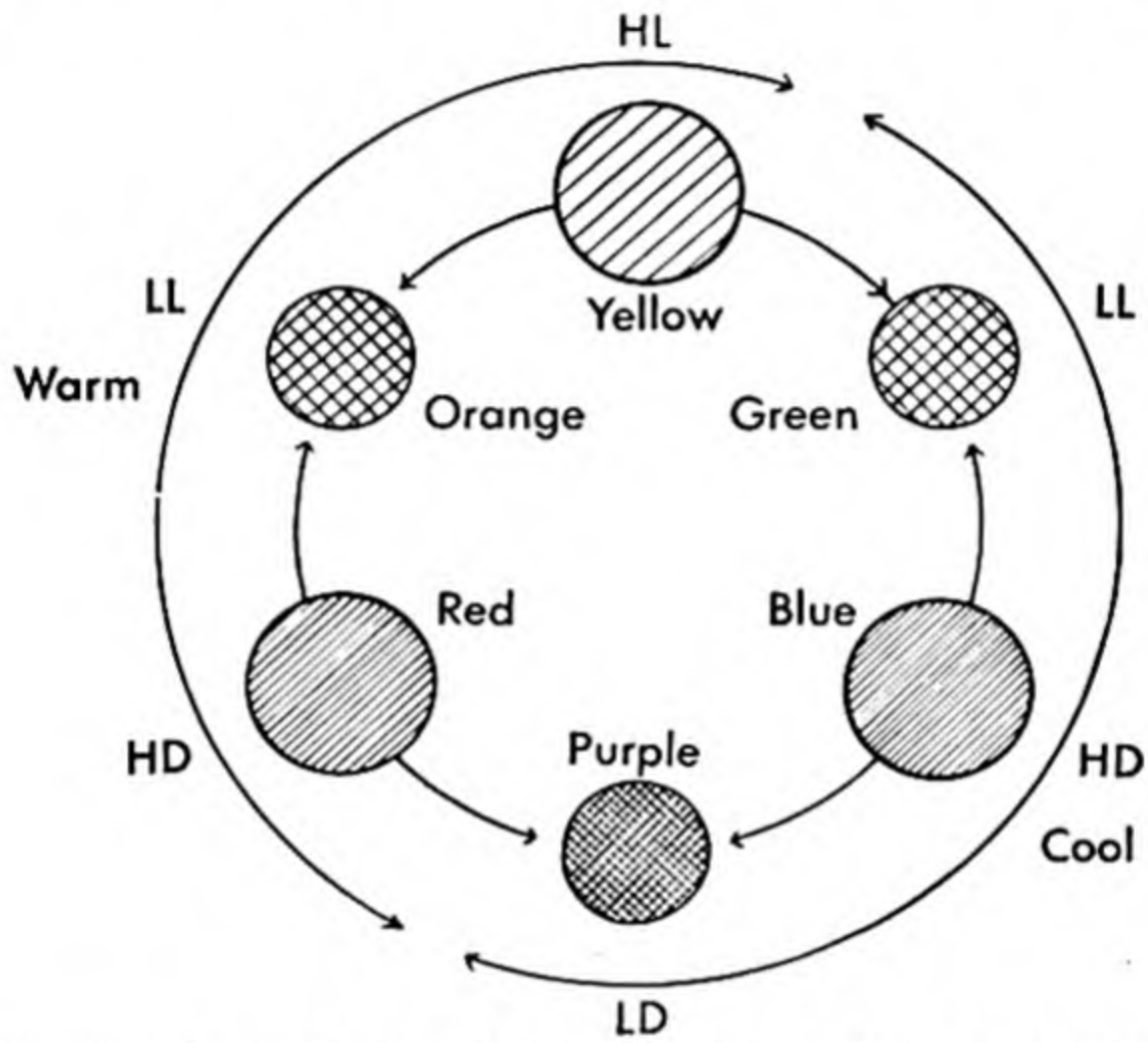

Fig. 24. Prang color wheel. The primaries—yellow, red, blue—are combined to make the secondaries—orange, green, purple. Note the cool side of the wheel and the warm side. Complements are opposites on the color wheel. Note, also, that colors vary as to natural amount of value—dark or light. Half close your eyes to see value differences.

in using your box of water colors. Arrange a number of fabrics on the table around a color wheel until you are skillful in recognizing the color name (hue) of many intermediates, even though they vary as to lightness or darkness (value) and brightness or grayness (intensity).

Cool colors are blues, greens, and violets. They are becoming to fair skins, blue-black hair, gray hair, and blue or gray eyes. *Warm* colors are those which contain much red or yellow such as orange, brown or henna. They are generally becoming to warm complexions and brown eyes. If your coloring is cool, use more cool colors. If your coloring is warm, select warm colors. If a cold color is used on a warm skin, it is more harmonious in darker values. If a warm

color is used on a cool skin, it is more becoming in lighter values. Mark the side of the color wheel from which you will choose most of your colors and save the opposite side for accents or accessories.

Cream or beige is better on *brunettes* than white or gray, and strong colors are better than pale. Bright colors should not be too light. An *olive* skin is enhanced by soft, medium, or dark green—not the cold blue-green but warm yellow-green. If the skin is reddish, (*florid*), use black and dark, dull, warm colors. *Blondes* who are delicate in coloring need accenting and should avoid too pale or dull-looking colors. Cool pastels, black, bright blue are good. Blondes who have very bright golden hair (and ruddy complexion) appear gaudy and hard in vivid colors like fuchsia or chartreuse (shär-trûź), they look better in grayed colors such as soft browns and dark colors like black, dark blue or dark green. Value contrasts in hats enhance the hair.

The *red-haired girl* may need to tone down the brightness of her hair by using related colors like henna, apricot, bittersweet, yellow and brown. A warm green is gorgeous for her, perhaps too gorgeous unless subdued into olive, bronze and dark blue-green. Warm gray, black, cream, beige and peach pink are excellent for her. Kelly green and peacock blue are probably too cool in contrast for warm coloring—often bleaching out the color of her face and emphasizing freckles. Other poor colors for her are orchid, purple, red, chartreuse, cerise and bright pink, especially when worn next to the face.

Are you of *medium coloring*? It is probably safer to use a combination of warm and cool in your costume, using chiefly colors that blend with the skin and the eyes—with some dark values to contrast with the hair. Avoid wearing many neutral colors such as tan, gold or gray. Try soft blue-greens or soft corals. Select brown in preference to tan.

Dark skins with dark hair look best in dark, rich colors. Pastels and blue-white should be avoided. Dark skins with weak coloring in hair and eyes look well in deep reds, medium dull green, beige; black, white and beige need color accents added such as bright red or coral. The rule is to keep colors darker than the skin unless you wish to emphasize the suntan of health—then use white and cool pastels.

Girls with *sallow skins* should avoid tan, gray, yellow, yellow-green and purple. They look well in henna, red-brown, rich ma-

fashion weakness of the American woman is to over-accessorize." Good accessories should be individual and interesting, even gay, but of such style that you can wear them for several seasons and with several costumes. They should not be tawdry, flimsy or cheap looking. Smartly dressed women, career girls, and professional women, find it advisable to spend more for hats, shoes, and purse than for a dress. A college girl is probably wiser to spend more for shoes than for a dress. She doesn't need to spend as much on a hat (Fig. 34, p. 183). She has fewer occasions for gloves and purse—they needn't be expensive but should be classic and simple and not cheap looking (Fig. 27). Generally, however, most college girls don't pay enough or give enough attention to their hats. They need to be more particular in securing better quality, better lines in the shape, and less trimming. They need to be concerned with wearing them with style (see pages 56 and 183). A $1.98 hat screams cheapness even though worn with $22.50 slippers.

Coarse, fraying lace and embroidery, brassy "junk" jewelry; low-grade imitations (fur, alligator, and suede) not only give an artificial, cheap, insincere appearance but soon wear out and thus are expensive in the long run. A cheap fur coat or a coat with a cheap fur collar is not as good an investment as a good cloth coat.

College girls, unlike career girls, can seldom afford ten-dollar lapel pins and four-dollar gloves. But too often they buy several pieces when for the same money they might purchase one really good article. Honest silver and semiprecious stones are far more appropriate and better taste than fake jewels. For daytime, opaque stones such as turquoise, carnelian, or jade are not only more appropriate but far less costly than brilliant gems, and they are quite suitable for evening wear as well.

Key Accessories to the Basics. With one set of *major accessories* —hat, shoes, bag and gloves—in the basic wardrobe color one can branch out in an indefinite number of combinations, usually wearing three of the four or at least two. True, if coat, dress, and major accessories are all brown the outfit is monotonous. At least, one contrast is desirable, maybe two, but surely not three. The contrast may be in value such as beige gloves; or in hue such as a turquoise scarf; or in intensity such as a tangerine scarf or feather in the hat; but not orange hat, orange gloves, orange blouse, and orange shoes—a tiresome repeat and expensive.

If you are tall it is better to select the contrast in hat or scarf.

If you have large hips, avoid contrast in bag and gloves. If you are short by all means keep the hat and shoes in value or hue like your coat or dress. If you have wide shoulders match your hat to your gloves, or shoes to your bag.

The *style* of your *hat* sets the tone consistent with the occasion and should be chosen before the shoes as a rule. For early day some brim, with smart ribbon trim is proper; for afternoon restraint but more decoration and beauty; for evening the tiny styles with glitter, if you like. While flowers on a hat are suitable for church or late morning or luncheon parties, they are not best for business or school. At least two hats are needed to use the basic suit for round-the-clock occasions. Choose hat and shoes before the bag.

The *handbag* for business, street, and travel should be fairly large—(it may be an over-the-shoulder style which, by the way, is out of harmony for church, afternoon, or dinner occasions). For school a wallet is about all that is needed. The later the hour the smaller the bag—thus, small over-the-arm bags (as a box style) for afternoon, smaller clutch bags "after-five" are appropriate.

Gloves cost less than the other major accessories but are necessary to complete an ensemble (Fig. 26). If contrast from the basic color

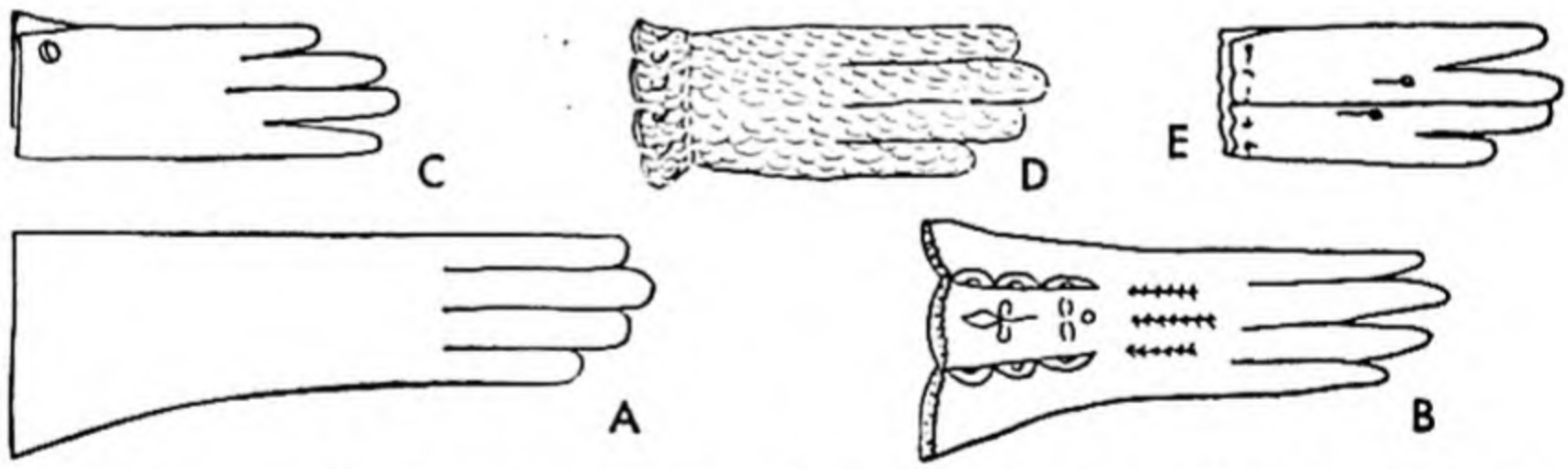

Fig. 26. A classic pull-on, A, is a better choice than glove B which has fingers too pointed to fit well and is overdecorated. The shortie, C, is right for casual wear. It is recommended for suits; and, currently for casual and short sleeved dresses. D, the texture of mesh or string gloves is practical for casual wear but, forms a pattern that does not combine well with patterned fabrics like polka dots, eyelet embroidery, checks. E, simple type of decoration slenderizes hand.

is desired beige is a good all around choice. In general, select beige to complement the warm basic color or the warm hat accent; and light gray gloves for cool basics and cool accents (but the right gray is difficult to find and beige is always good). White gloves may be too emphatic, make hands look larger, and will give a spotty effect if too many other white accents are used on a dark outfit

(but not so with light costumes). Do not try to match a colored hat such as pink or violet. Decoration on the gloves should be restrained and not compete with other accessories—especially with bracelets.

Consider whether your major accessories especially hat and gloves will look right with your dresses when worn without the coat. If the hat matches one of the other major accessories in color it will look well with the dress with or without the coat.

Besides major accessories plan just as carefully *minor accessories* such as belts, scarves, ties, hose, petticoats—glasses, handkerchiefs, jewelry, flowers and perfume. If you can't afford a fur piece, get a new scarf. A flowered chiffon scarf is not suitable for morning wear—save it for dressy occasions and then seek one without naturalistic flowers.

To every detail apply art principles. When you are completely dressed, see if there are not too many centers of interest—what could be removed to give a general air of restraint, simplicity, beauty?

Depend on Classics. Have fewer, but better, more wearable, garments. Select with greater care so that each garment is suitable to you, wearable practically all the year around, except for the coldest or warmest days, and appropriate for many different occasions.

The secret is to choose classics in coats, suits and major accessories (Plate XVIII). A classic is conservative, not dated in style, and is basically fine in design, fabric and workmanship. A good choice of shoe would be simple pumps with medium heels as a compromise between dressy pumps and sport oxfords (Fig. 27, B). The simple, casual styles of the spectator-sport type are usually suitable for more than one activity. Classic styles will last through four years of college and even carry over into business life. They may be your "best bib and tucker" for a year or two with your best accessories and yet suitable for school or business later. Other examples are a felt instead of a straw hat, a small hat in place of a large sailor, an evening skirt of black crêpe in place of velvet. Three-quarter sleeves may be worn more times and places than cap sleeves. Prints are "good" only in spring and summer.

Then, when you select supplements and accessories, which are less expensive, you may choose the seasonal, the gay or the less durable items to appease your craving for variety. "Dress up" your

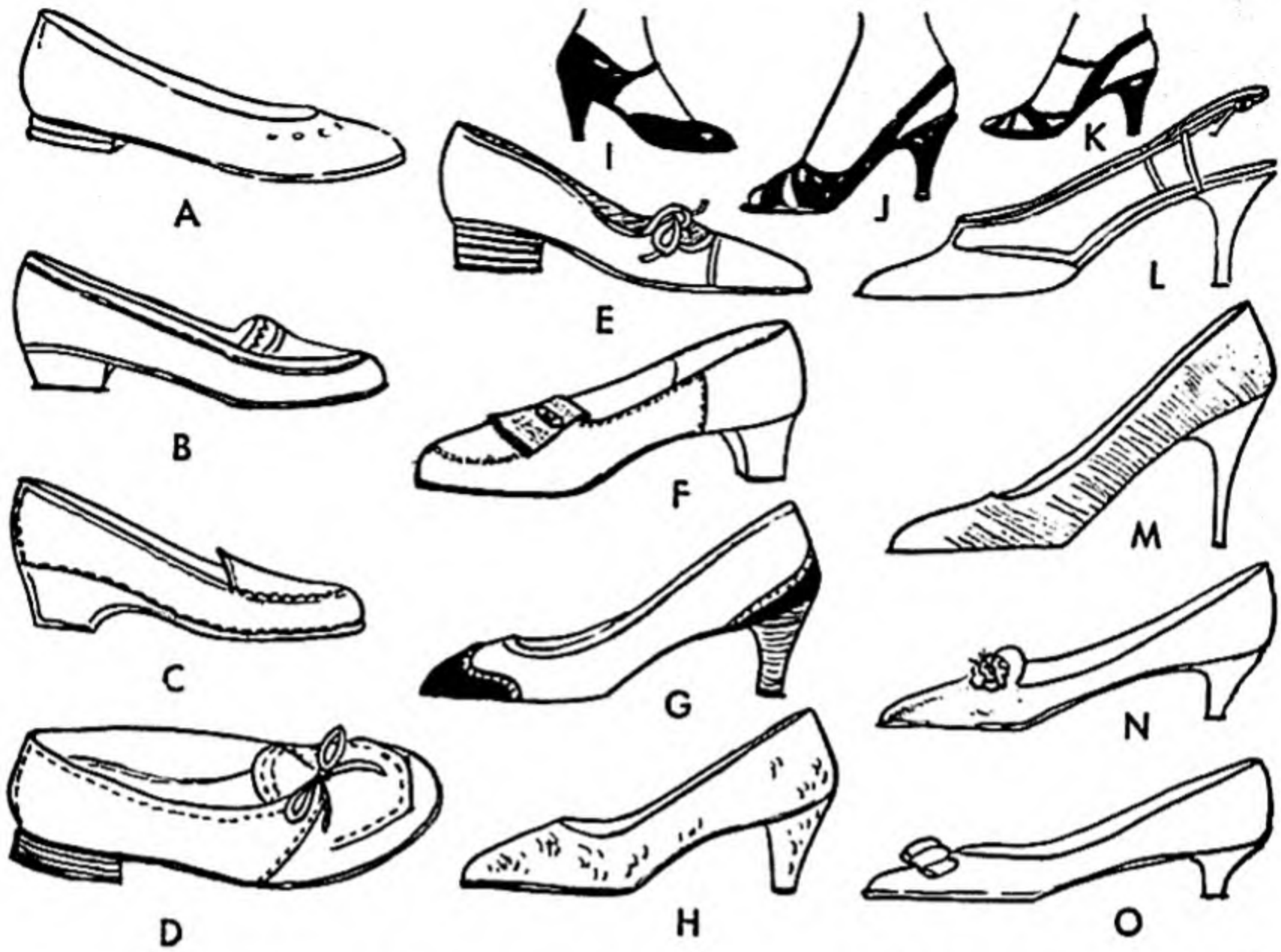

Fig. 27. Choosing shoes. A–D, campus and walking shoes; E–H, city and suit shoes; I–K, popular strap-heel with toe out lacks support for walking—the toe too often is ugly looking; L–O, for special occasions. Lower heels, thicker soles, high arch support, snug heel characterize campus and walking shoes. Suit shoes require heels higher than flats but more base than the high heels for "after-five." Satin and velvet for "after-five" are definitely dressy; suede and medium high heels fit for both afternoon and evening. Leather built-up heels, spectator pumps, alligator pumps are useful for suits, spectator or casual clothes. Sling pumps (bare backs) are for big evenings. Open-toed shoes demand immaculate pedicures, certainly not suitable for street or general wear but fine for sitting—both "before-" and "after-five." The low, square heeled pump, O, is fine for the tall thin girl. The slender heels dress up plain sheath dresses and theater or cocktail suits, L–N. Flat and mocassins may not give adequate arch support—E excells but A may be cause for trouble.

classic suit with a frilly blouse or "dress it down" with tailored touches.

Learn to recognize the *status of a fashion.* A style should be in good fashion for you at least three years. If you buy a style at full price when it is coming in, it will bring you more satisfaction and value than if you pay half price for it when it is going out. You won't wear it when it's out of fashion—either you will give it away or it will remain pushed back in your closet unused. When puffed sleeves, or long torso styles have ceased to be in fashion,

don't buy or make any more dresses in that style. Discriminate between a fad and a classic. Adapt the fashion in a practical way to yourself and your needs.

Plan Separates to Interchange. Select garments in colors and style that are interchangeable. One group of colors that always blend are brown, green, beige, gold, yellow, rust; or navy blue, French blue, gray, jade, violet, even a cool red are most versatile. Buy some and make some. Jackets, weskits, blouses, sweaters, skirts and slacks can be traded about. Every fashion magazine and every college shop features these "go-togethers," separates and convertibles (Fig. 14). However, in striving for such effects, be sure that the results are not theatrical, impractical mixtures or just an added expense. Beware of high-powered salesmanship that persuades you to buy separates that aren't as good as one real suit in your wardrobe.

One girl started out with a black and white shepherds' plaid wool suit and tailored white blouse. In the fall, she added a black drawstring blouse with long full sleeves and a separate black crêpe skirt for dress. On some occasions she wore the skirt with the white blouse and checked jacket. Early in the spring, she added a short emerald green box jacket which could be worn with either skirt and either blouse. She had a black felt Breton sailor for year-round wear and a panama cloche with black grosgrain band for spring. As a result that spring she had twelve possible costumes, not counting the hat or other accessory accents.

Provide for Changes. Have enough clothes to provide a change —clothes wear longer if they have a resting period. The most expensive garment will soon look shabby if it isn't kept pressed and clean and allowed to rest. In resting, the wrinkles come out and it regains its life—resiliency and elasticity. Girdles and shoes not only wear better but are more comfortable after a rest.

For warmer climates you will need a fair supply of washable garments in order to keep fresh-looking. Going about on summer days in dark crêpes and a few so-called better dresses that call for dry cleaning is neither an economy nor good taste. On a limited budget you will have to have several inexpensive wash dresses—but let them be as durable, neat, and launderable as possible. Even though not high style, they can be becoming, fit well and be in style. *Freshness* is an *essential.* How many changes of underwear and hose to provide depends on laundering conditions, but the

modern girl who washes out her undies daily doesn't need a "dozen of everything." Try three.

Balance among the various groups of your wardrobe is practical and good taste. No one admires the girl who spends too much on evening dresses, yet has soiled underwear and goes around in sloppy everyday clothes and run-down shoes.

Avoid "Repeats." Don't invest in costume "repeats." By this we mean that if your good dress last year was a red, even though everyone raves over how becoming it is on you, your wardrobe will seem to have more variety both to you and to your friends, if this year your big purchase is of some other color. Change to a black or blue or emerald—whatever fits best with your other clothes. If you already have a useful tweed suit, perhaps a gabardine or a black faille would be a good choice for the new suit. A printed crêpe dress this spring is a very practical addition to a wardrobe, but two prints will not make you twice as happy. If you have a beige and blue plaid skirt, don't buy another plaid in these colors. Plan for variety in your blouse wardrobe. If you already have several white blouses, choose your new blouse in a color; if it must be white, have it a softer type.

Stress Quality. Buy as good quality as you can afford—especially stress quality before quantity. For example, one sweater well made at $7.00 is cheaper in the long run than two loosely constructed, fancy types at $4.00 each. A dress at $39.00 will wear three times as long as one at $15.00—provided you have shopped for details and quality of fabric—and you will get more than three times the satisfaction. We don't mean that the most expensive articles are the best, do we? A blouse you have made yourself for $2.00 may outwear a ready-made that cost $8.00. On the other hand, your homemade blouse may not make you very happy. It may lack style because you don't sew very neatly, because the sleeves are puckered in the armhole, or because it is poorly fitted or because you have laundered it carelessly; the ready-made one must always be dry-cleaned, but it stays fresh-looking longer and you always feel right in it. Carefully weigh all these considerations in connection with quality.

To save money so that you can afford to buy quality, try to find designs for home sewing that require minimum yardage. Of course you should not sacrifice usefulness and fit to the extent that you come out with a skimpy style. But simplicity of design will always

a suggestion for altering a lower priced garment. If you still cannot find what you planned, perhaps you can wait. Perhaps you can earn some more money to buy it. Perhaps you can make it yourself. Look over your wardrobe again. What can be made over?

Then revise your plans. But you always get more satisfaction if you have a well-considered money plan and if you shop around until you can find about what you had in mind at the price your plan allows.

SATISFACTIONS

WARDROBE FAILURES

If you have made a mistake in some wardrobe item, analyze the problem. Why is it wrong? Is it the color or the style? Is it actively unbecoming and unsuitable or is it merely negative? First try to improve it by a different choice of accessories. Next try to change your posture to suit it. Almost any garment can be made satisfactory through restyling or refitting (Chap. 23).

If the color is wrong, change the blouse, collar, or accessories or change your make-up. As a last resort it might be dyed. A tight-fitting basque on a round-shouldered girl is a positive error and should not be repeated. But if a black dress is unsuccessful, be sure to know whether it was the cut, the fabric, the trim, or the accessories or the fact that black was not your basic color. Perhaps it was too matronly or too skimpy in cut.

WARDROBE SUCCESSES

After good planning there will be a never-ending satisfaction in wearing your clothes with the confidence that they are really right. When you feel the urge for a change or a "lift," assemble new combinations from your investments. It should not be necessary to go on a shopping spree. Having well-chosen basic outfits, you are always ready to accept invitations. You can go anywhere and have a good time. After getting dressed, keep clothing in the background of your thoughts—you can forget how you look. You will be charming and attractive because you feel self-confident—you feel no inadequacy because every part is just right. You will be poised if your manners and speech suit your clothes. You should have a sense

of achievement because you realize that wise planning and the exercise of will power really pay.

SUMMARY

There are many angles to the problem of being well dressed or having good-looking clothes. After this year of study of these various aspects, after making some clothes so that you know values, and after an inventory of your assets, you may want to revamp your wardrobe completely. It would be most impractical for the average girl to throw everything away and begin all over. For most of us the sensible thing to do is to plan as carefully as possible, shop around and ask ourselves these questions before investing time or money in a new outfit or any part of one.

1. Will it fit a need or do I have one suitable for the same occasions?
2. Will it "do something for me" or will it just "do"?
3. Can I afford it, is it worth it? Is it cheap-looking or does it seem to accent quality?
4. Will it go with the clothes I now have—by actual test?
5. Will it give double-duty—for several kinds of occasions and other seasons?
6. What other purchases must I make to complete it?
7. How long will it last as far as fashion is concerned? As far as durability goes? Will the upkeep be expensive or laborious?
8. Will the people whose opinions I respect approve my choice?
9. Is it a "spur of the moment" bargain or is it going to be a "perfect love" because it is a part of a wardrobe plan?
10. Will the completed outfit or ensemble meet the standards for a harmonious whole?

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EXERCISES

1. On your campus would you consider the following an adequate wardrobe for fall and winter? How would you change it?

5 skirts, 6 sweaters, 4 blouses

1 pair pedal pushers, 2 shirts, 1 rain coat

1 casual basic coat; 1 special coat (fur, velveteen)

1 basic suit; 1 other suit; 1 jacket (cardigan or blazer)

1 dress and jacket (corduroy or faille)—short sleeved for dance after a game without jacket, for teas or church with jacket

2–3 casual dresses (school or dates); 1 dressy afternoon dress

2–3 evening dresses.

2. Mount 3 pictures of a basic coat, suit and dress. From laboratory swatches find a suitable fabric for each.

3. Make a poster showing a 4″ cut-out of fabric like the skirt you have just made or are considering making. Arrange around it colored cut-outs of blouses, sweaters or jackets best for it and you. Under each write reasons for your choice other than "I like it," "it is correct," "it goes with it," "the magazine showed it."

4. Have each member of the class buy $\frac{1}{6}$, $\frac{1}{8}$, or $\frac{1}{9}$ of a yard of a well-designed print. Cut part of it into samples and each divide with others in the group. Give reasons why each is good in design or how it could be better. Illustrate how it could be made up.

5. Make a large color wheel using fabrics in the outer circle with popular names. Add to it during the semester.

6. Show one or several articles from your wardrobe still good but which you do not very often wear. Analyze why, then have group suggest practical changes.

7. When is a girl justified in spending $100 for a party dress?

8. If you are not keeping accounts in another course begin a book now as shown in Plates XXVI–XXXII, Chapter 27.

9. Ask a department store buyer to show just two basic or almost basic dresses of different price levels and discuss: the type of person each is best suited for; suggested accessories for different occasions; why one costs so much more; expected length of life; relation to the fashion trend (beginning, peak, or end of fashion cycle).

10. What style features—silhouettes and details—are newest this season? What influenced their adoption? How long dc you think they will remain in vogue?

11. Find *current* illustrations of costumes to illustrate principles of using lines, suggested in Figures 19, p. 106; 20, p. 108; 21, p. 109; 22, p. 110.

12. Demonstrate the effectiveness of changing lines in your own dresses based on illustrations in *Modern Miss*, winter, 1949 and in *What's New in Home Economics*, February, March and April, 1954.

13. Find ads for swimsuits that enhance the small bosom or minimize the large; slim the thighs, flatter a long torso, conceal large hips. What training would the designer need? What styles are best for you?

14. Each girl present the "right" clothes for a hotel luncheon, evening concert in nearby city, reception for parents in dormitory, Sunday morning communion, state meeting of college clubs' workshop, a plane trip to a big city, field trip to a downtown store, picnic with current beaus in the city park, summer morning coke party, bus trip with a group to a local historical site, "going-away" outfit for a bride.

15. In class pronounce and use correctly: accessory, blazer, boudoir, bouffant, chartreuse, complement, compliment, debutante, décolleté, dirndl, dolman, Eton, ensemble, formal, gilet, jade, lamé, negligee, paisley, silhouette, swatch, trousseau.

4

BUYING FABRICS

Can I tell by feeling or looking how cloth will wear? What is the difference between a print and a gingham? What fabrics would make a good summer travel suit and blouses for the Southwest? What kind of linen is "Butcher's linen"? What are "spuns"? Must all crêpes be dry-cleaned? Can a chlorine bleach be used to whiten grayed white rayon slips? What are reliable "over-the-counter" tests? What qualities in a net designed for window curtains might be absent in a net for an evening dress which still is satisfactory? What effect will 5% shrinkage have on a dress? Why is a flannel shirt recommended in desert climates?

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durability

Whether we buy our clothes ready-made or make some, it is imperative that we be able to judge quality and values in fabrics. By values we refer to the usefulness or service a fabric can give. A fine quality or grade of gingham would have a different use than a coarse grade of gingham: one is valued for its dainty, sheer coolness; the other is preferred for its sturdy, protective qualities. Because of the labor and machinery, and perhaps the raw material, the first sells for three times as much, but the coarse one may wear six times as long in a pair of child's overalls. It isn't all a matter of price. The finer grades usually sell for more.

ACHIEVING A NEW DRESS

It is always pleasantly exhilarating if not positively exciting to say, "I'm going to buy a dress,"—meaning either a delightful shop-

ping trip for a ready-made garment or simply selecting some material and a pattern.

Making a dress is a simple process if you visualize what it is to be and can see the whole problem as composed of a few major steps:

1. Selecting fabric and pattern together.
2. Preparing fabric and pattern.
3. Cutting and marking construction aids.
4. Sewing and fitting in three major steps.

If you take your wardrobe-building at all seriously, your mental attack begins correctly with a need. Do you need a dress to go with your coat, to give you a "lift," or to relieve a garment about to wear out; a school dress, a date dress, or a long evening dress? If this is your first dress to make, it is probably wise to make a simple school dress. Your teacher and the class may decide on a short introductory problem, such as a skirt, before starting a dress. Only in small classes is it practical for each girl to select an entirely different problem where the teacher will need to give a great deal of individual supervision. Consider what skills you already possess and what new skills you need to learn.

The type of garment settled, you will want to consider the color and texture of material before choosing a pattern (the cut or design). The color and texture are important in keeping your wardrobe balanced or coordinated, so that clothes and accessories already on hand may be worn with the new dress or so that the new dress will fit in with proposed later purchases. Also, the pattern must be considered along with the fabric. You must study a few typical patterns first to find out the average yardage for the kind of garment you are planning.

Which should be purchased first—the pattern or the fabric? There is no rule about this point for they must be considered together. After the decision is made in regard to each, it is actually more economical to buy the pattern, alter it, and then buy the exact yardage required.

WHAT TO LOOK FOR

Problems affecting our choice of materials for a garment are:

1. Will it fade or hold its color; will it retain its texture or become shiny, wrinkle, or crease easily?

2. Will it snag, rough up, become fuzzy; will it keep its shape or stretch, sag, shrink or slip at the seams?
3. Will it be cool or warm, irritate the skin. resist perspiration, absorb or have any odor?
4. Is it mothproofed, waterproof, or water repellent?
5. Do I need all these qualities in this garment?
6. How will it clean? Can I take a chance on washing it? How can I tell?
7. What is its life expectancy? How soon will it be dated or outmoded?
8. What are its possibilities for making over, handing down, or sharing with other members of the family?
9. Can I afford it? Or will a less expensive type be as satisfactory?
10. Is it the right texture for the pattern I want?

In general, a dress is as valuable as its weakest link. One of these details overlooked may make all the other qualities of little value. For example, it is poor economy to pay a high price or put a lot of work on fabric excellent in ten of these respects, yet have it pull apart at the seams or fade after hanging in the closest for just a few weeks.

SHOPPING FOR YOUR FABRIC

In shopping for fabric, don't be rushed into a decision by a clerk or be distracted by the confusion of so much merchandise, but be open to suggestions and look around. Feel a lot of fabrics and observe them at a distance. Secure samples if possible and take them home to study. Compare with your wardrobe and accessories.

Feel the fabric for softness, crispness, and other texture qualities. Linen should feel leathery and cool—wool springy, elastic, almost soapy soft, not dead or harsh. Wad up a corner of any fabric and release it to note crush or wrinkle resistance. Fold the fabric crosswise and lengthwise to note its ability to take pleats.

Drape the fabric in folds—bias and straight. Stand before a mirror to see this effect—or have the clerk demonstrate. Try sheer materials over your skin and over proposed slip materials for sheen and color effects. Judge the fabric at a distance, especially a print (p. 122).

FABRICS FOR BEGINNERS

Materials that are easy for beginners are firm, closely woven, nonfraying and somewhat thin, so that they are easily pressed flat or

creased with the finger while pinning, basting or stitching. Avoid materials that are wiry, sleazy, stretchy, or creepy. Fabric that ravels easily requires wider seams and overcasting. It is hard to learn to use the needle and thimble on bulky, thick, stiff materials or to stitch accurately on materials with a nap like corduroy or velveteen; or on ribbed materials like heavy piqués; on eyelet embroidery; or materials with the resin finishes for crease-resistance, or flock dots, or paint applied in stenciling.

Materials that require more time in pressing include woolens and worsteds, some of the acetates; fabrics that are very hard, firm, or heavy, like piqué; fabrics with a nap or pile; dark-colored heavy cottons like drill. Woolens and loosely woven fabrics like tweed and crash are more pliable when easing in fullness in the sleeve cap than are firm fabrics like broadcloth and polished cotton; it is easier to shrink out the excess fullness during pressing.

Beginners save time if they choose material which is preshrunk and which is not badly stretched off grain on the bolt (some "disciplined" or "regulated" fabrics, like chintz). Piqué is difficult to straighten.

Small, all-over prints or solid colors are easier to execute than larger motifs, plaids or stripes with a right and left pattern or up-and-down patterns. Solid colors show up more defects in stitching but save time in placing the pattern, especially if there is no right or wrong side to the fabric. Avoid fabrics with crosswise lines printed on the fabric, as such lines are almost always printed off grain. A plaid gingham (yarn-dyed) is easier to cut and make than a plaid percale (printed).

FABRIC TO SUIT THE PATTERN

No matter how lovely a piece of material appears or how durable tests show it to be, the character or "hand" of the fabric must be right for the cut and construction of the pattern. Sheers need fullness to avoid a skimpy look; crisp, stiff sheers, such as organdy, are better for bouffant styles while the firmer heavier sheer crèpes are better for draped or pleated designs. Where designs such as polka dots occur on a sheer, avoid using the fabric in layers as in a double collar and a peplum, or a confusing effect will result; solid sheers, on the other hand, often give lovely tone effects when made up in layers as in tucks and hems.

Pleats demand firm close weaves with warp heavier than filling, such as percale, gingham, lightweight wools, but not crosswise ribbed or pile fabrics nor fuzzy woolens; unpressed pleats drape better in soft fabrics with body and weight such as flannel, crêpe, jersey. If crease-resistant the skirt is easier to keep pressed.

Tailored designs require firm, crisp, fairly smooth close weaves. Classics for such effects are ginghams, linens, good grades of seersucker, soft denims, gabardines, twills, linen type rayons. Shantung is not too textured, but bouclé and ratiné would be difficult to tailor. Too smooth and too hard crêpes and twills, while stitching nicely, are troublesome to press without a shine and also show up irregularities of stitching.

Patterns with fine details such as pin tucks, shirring, or smocking require sheer, soft, and fine weaves such as voile, dimity, chambray, crêpes, batiste, and linen, in solid colors. Intricate cuts show to the best advantage in solid colors and smooth textures. They do not work up as well in rough, napped or pile fabrics, or in prints, but demand flat crêpes, fine worsted, smooth satin, or linen suiting.

Straight-line designs are effective in plaids, checks, and stripes, while curved details such as yokes and collars look better in solids or all-over patterns, or polka dots. Curves cut across stripes result in many awkward angles (Fig. 25, p. 121). Surplice blouses, square yokes, epaulet shoulders, and straight or pleated skirts are adapted to bordered fabrics.

Draped designs require soft, pliable materials that fall into graceful folds without readily losing their shape. Test by holding up on the bias. The material cannot be starchy, slimsy, or light and airy. Heavy crêpe, satin, and velvet come to mind. Skirts gathered all the way around or just in front demand soft, pliable fabrics. The twill blends, and crosswise ribs like poplin, are not very suitable unless cut crosswise. Gather up one end of a piece of cloth to be sure of its shirring or draping qualities.

Evening styles vary greatly in silhouette. For the bouffant consider taffeta, moiré, faille, organdy, barathea, dotted Swiss, marquisette, net, chintz, or gingham made up very full. For the stately and less bouffant style rich, stiff, lustrous fabrics seem more appropriate, for instance, satin, brocade, peau de soie, velvet and linen. For sleek, clinging styles jersey, crêpe, lamé, matelassé, and velvet are good if firm, good weight, resilient, and crush-resistant. Pile fabrics like corduroy and velveteen should be made up in styles

100% Wool Face which equals 58% of Fabric.

100% Cotton Back which equals 42% of Fabric.

Interlining – 100% Cotton.

MFR. # 411

TESTED & CERTIFIED

FOR COLOR FASTNESS

as meeting CS 59-41 Standard Tests issued by National Bureau of Standards, Washington, D. C.

SATISFACTORY-TO WASHING (Standard test-No. 3): This fabric is fast to washing under normal commercial or home laundering conditions, without boiling or the use of bleaching compounds. As no colors will stand repeated drying in the sun, do not dry in direct sunlight. No other special precautions necessary.

ADEQUATE—TO LIGHT: (Standard test-No. 2): This fabric possesses adequate fastness to light for all normal wearing apparel uses except bathing suits. After washing, do not dry in direct sunlight.

ENDURING CRINKLE: This fabric requires no ironing. For better appearance this garment may be shaken out when damp and pressed with cold iron at seams only.

Details regarding standard tests will be mailed on request

SAVE THIS TAG

(see other side)

Lingerie

65% DACRON

EGYPTIAN COTTON 35%

- NEEDS NO IRONING
- COOL
- DRIES FAST - - (HANG UP WET)
- DURABLE
- NYLON TRIM
- CREASE RESISTANT

PERMANENTLY PLEATED

Rayon Jersey

SLIP

5 Important Features

Will not twist or ride up.

Will not run or twist at seams.

Will not wear thin in washing

Launders easily, needs no ironing.

Adjustable ribbon and elastic straps.

- Fabrics "WEATHER-SEALED" are Water-Repellent, Spot, Stain and Perspiration Resistant. The process does not affect fabric porosity or appearance.
- Ask your Laundry or Cleaner to reprocess this garment when being cleaned or laundered.

Laboratory Tested

REG. NO 6CJ 257758

Style 77K-6905

Size 14

Price

FIG. 29. What kind of information is given on these labels? What is lacking?

Good... Shetland type Wool, made of 70% resilient New Wool and 30% Reused Wool. A soft durable fabric, with a slightly looser weave than Better and Best qualities. The Earl-Glo lining is of sturdy, closely woven Rayon Twill. State size and color.

Good Quality **9.98**

Better . . . Shetland type All New Wool. A sturdy fabric, softer and more tightly woven than our Good quality, but not quite as fleecy in texture as our Best quality. Lined in lustrous Earl-Glo Rayon Crepe.

Better Quality **12.98**

Best... Shetland type Virgin Wool. Softest of all, slightly heavier, with a fleecy finish, a closer weave and greater resiliency. More durable, too, for the fibers are longer, firmer. Lined in Skinner's fine quality Rayon Crepe.

Best Quality **16.98**

Sheer Suiting

Styled in the Italian manner—one of our most handsome new fabrics. Made sheer for cool comfort. 50% Nylon, 27½% Orlon, 22½% Wool Worsted. Nylon's great strength insures against sagging and stretching. Orlon and wool worsted adds rich feel and lasting wrinkle-resistance. Fine colors drawn from the palettes of the Renaissance. For dresses, suits, skirts . . even men's suits. Wash separately or dry clean. 44 in. wide. Shpg. wt. yard 6 oz.

100% Dacron Shantung

Our best . . recommended because it's wrinkle-resistant . . resists sagging. Looks like finest silk, but wears much longer. A wash and wear fabric because it's all Dacron . . needs little or no ironing. 45 in. wide. Hand washable. Shpg. wt. yard 5 oz.

Linen-like Texture Acrilan*

New! 100% Acrilan. Needs little or no ironing. Hand wash—drip dry. Crease-resistant. Retains pleats; looks, feels like fine linen. Lightweight. Wt. yd. 4 oz. 44 in. wide.

* Chemstrand reg. T.M. for acrylic fiber.

New! Butcher Rayon

All rayon with lustrous linen-like look. Special crease-resistant finish keeps crisp. Sheds wrinkles. Hand wash. Colors stay sparkling bright. Drip dry—needs little or no ironing. For blouses, skirts, dresses. 44 in. wide. Shpg. wt. yard 8 oz.

Chromspun Acetate Taffeta

Rustling acetate taffeta shimmering with lovely highlights . . whispers as you walk. Colorfast to sun, gas fading, dry cleaning, crocking. Sheds wrinkles; resists water spotting. Perfect for dresses, blouses, draperies. Dry clean. 44 in. wide.

Imported Crush-Resistant Linen — Sanforized 1.75

Fine quality Linen with the famous T. B. L. non-crush finish that keeps you spick-and-span looking. Imported from Ireland. Sanforized, won't shrink over 1%. Colors tubfast.

Lovelier, heavier, drapier velvet with the added virtue of crush resistance. This rich rayon rarely needs steaming; and most stains wash right out in cold water. Priced low. Dry clean. Width, 39 in. Comes in all 6 radiant colors

Shipping weight, yd., 10 oz.
—A yard....$1.69

Washable Wool and Nylon Flannel

60% Wool, 40% Nylon in a miracle blend that makes this flannel washable! Mothproof for the life of the fabric. This season's popular checks, tweeds and novelty textured designs to fashion into your smart new creations. Lush, soft and warm . . yet hardy and long wearing because this miracle nylon means extra strength. Lightweight. Ready to cut and sew. Max. shrinkage 3%. For tailored dresses, skirts, suits, children's clothes. Washable with care. 58 in. wide. Shipping weight yard 9 ounces.

All Wool Reefer with velveteen collar

A fitted coat's always extra warm, so this reefer has fitted gores, front and back. Two pockets. All wool herringbone tweed (58% new, 22% reprocessed, 20% reused wool).
fine tailoring and Skinner's lining.

Fig. 30. Excerpts from mail-order catalogues. What words in each are significant of quality? If you are uncertain of their meaning you are not taking advantage of what the seller is trying to tell you about the values.

with as few construction lines as possible and little or no outside stitching. Circular cuts should be worked up in permanently stiff, no-sag fabrics like faille, polished cotton, sharkskin, but not loose weaves, crêpes, or low grade felts.

Set-in sleeves require fabrics capable of "easing-in" under the needle and "shrinking out" by steaming, such as gingham, linen, woolens; avoid close, tight weaves as poplin, faille, taffeta, gabardine, broadcloth, chintz, polished cotton—most fabrics of man-made fibers and crease-resistant finishes.

Most novelty materials, whether due to striking colors, to boldness of pattern, or to unusual texture should be made up in simple designs. They usually cost more than standard fabrics, can be worn on fewer occasions, are difficult to care for, and frequently are not so durable.

In general, study the suggestions made on the commercial pattern for the right kind of fabric. In making substitutions, keep to the general type outlined there.

LOOK FOR LABELS

Fabrics of cotton, wool, linen, silk, rayon, acetate, and other natural and man-made fibers have different characteristics which affect their appearance as well as their suitability for different purposes. In order to press or launder fabrics with success, we must know of what fibers they are made and the kind of finish they have. The old burning tests are practically obsolete. Nowadays some manufacturers label both piece goods and ready-made garments as to fiber content in terms of percentages. The better labels carry information to tell whether the fabric is washable, hand-washable or dry-cleanable—and facts about the wear and care as well (Figures 29 and 30): whether ironing is required; if so, the best temperature. Pay particular attention to the type of finish and its relative permanence.

Insist on seeing these labels. Use the information in the planning, the making, the wearing, and the care of your garment. Some mail-order companies give excellent information or specifications in their catalogues, which are extremely helpful to the shopper who likes to make comparisons (Figures 29 and 30). Sometimes stores lose labels from the bolts. But keep on asking for them. Information would be more permanent if printed on the selvage. Be alert

to new developments, new terms on labels, new definitions. Inquire if they are not printed on the label.

BUYING COTTONS

Two terms found on labels, selvages, or bolt boards which indicate satisfactory quality in cottons are *combed* and *two-* or *three-ply* (rather than one-ply or *single*). If these terms are not mentioned, it is altogether probable that the fabric is made of not combed, but carded, yarns indicating short fibers or mixed lengths, therefore fuzzy now and less durable in the long run. For finer, long wearing cottons select fabrics made of combed yarns of long-staple fibers. *Ply* refers to the number of single strands twisted together to make one thread or yarn for weaving—which process gives strength, long life, coolness, clearness, cleanliness, and smoothness of fabric due to absence of fuzz. Both terms are significant applied to broadcloth, marquisette, dimity, gingham, fine muslins, and piqué. Sea Island, Pima, Egyptian are terms that refer to fine, long-staple cottons—meaning a fine grade. In general, yarns should be well-twisted, strong, smooth, and uniform.

Some labels give the *yarn or thread count*, i.e., the number of warp threads and the number of filling threads per inch. (Threads and yarns are used interchangeably. Technicians usually prefer *yarn* for referring to the filaments used in weaving and *thread* referring to a cord for sewing.) If you are not a good judge of fineness by sight and touch, just read the labels and compare. For example, among our extra-fine percales we find some with a thread count of 200, implying that it is 100 × 100 or 100 square. These two latter terms mean that there are 100 threads in the warp per inch and 100 in the filling. Other things being equal, we find a balanced construction most durable—that is, the same number of warp threads as filling threads; hence, we prefer 80 square to a 70 × 90 construction. A very good grade of percale that we think both fine and durable is sold as 80 square. There are various lower grades ranging from medium down to very poor, such as 68 × 76, 64 × 64, 64 × 60, down to 40 × 45 and 30 × 35. Their prices should be ranged accordingly. In other words, yarn count is an accurate method of indicating the relative fineness, firmness, or looseness of weave and definitely states what the naked eye may not easily discern.

In looking for durability stick to the plain and twill weaves—

avoid novelty weaves and fancy yarns. Satin weave can be durable if the floats are short, the threads fine and woven unevenly. Too heavy cords as in some dimities rub against finer threads resulting in slits in wear. Lack of balance in the construction of broadcloth renders it less durable than a balanced percale. Long floats passed over too many threads are easily snagged and torn.

Where lasting strength is required, specifications of *tensile* strength, *abrasion-resistance,* and *slippage-resistance* are helpful. Standards for these characteristics in dress materials are not well-established, but when you compare label or catalogue specifications, they should certainly be considered. Military uniform materials are judged in such a manner.

Colorfastness and ***shrinkage control*** are the two most desired characteristics in cotton dresses.

It is important in judging colorfastness to have some degree of guarantee. "Colorfast" on a label is better than no statement at all, but we prefer more specific statements such as "fast to sun and washing," "fast only when dry-cleaned," "fast to perspiration." The terms *vat-dyed, developed dyes,* and *indanthrene dyes* indicate fairly satisfactory colors. Only recently has it been possible to get blue denims vat dyed so they don't bleed. No colors are absolutely fast but merely relatively so. Read the Indian Head label. You may wash or boil a sample, or expose a piece to the light for several weeks, or rub a dark sample with a damp piece of white to discover its tendency to fade, bleed, run or crock (rub off)—but a label (based on tests in a "Launder-Ometer" or "Fade-Ometer") with a guarantee is more reliable and saves time. "Washable" does not mean that the fabric will not fade or shrink. Generally speaking, yarn-dyed fabrics (ginghams, few denims) hold their color better than piece-dyed fabrics (prints, percales, most denims).

As a shopper you will certainly want to know that the material will hold its shape after it is made—that it will neither shrink nor stretch nor slip at the seams. Shrinkage can be controlled in the factory by special processes. *Sanforized* labels state "*minimum residual shrinkage less than 1 per cent*"; other satisfactory processes are *Rigmel,* 1 per cent and *Danshrunk,* 1–2 per cent. Such terms as *preshrunk, super-shrunk, washable, will not shrink out of fit* are indefinite and misleading, hence no longer permitted on labels by the Federal Trade Commission. Satisfactory standards are 1 per cent and 2 per cent of residual shrinkage; 5 per cent and over are

not very satisfactory for washing unless an allowance is made in advance or unless you preshrink the material yourself. A shrinkage of 3 per cent means a loss of about 1¼″ in the bust measure of a size 18 dress. A shrinkage of 5 per cent means that a size 16 is changed to size 14 in width and is 2½″ shorter. (For specific home tests see pp. 227 and 497.) There are no very satisfactory methods of controlling stretching, but we should not expect loosely twisted yarns, weak yarns, yarns of short fibers, loosely woven fabrics, or those with loose or coarse plain knitting to hold their shape.

Slippage at seams will often occur when snug-fitting styles are in vogue. For such styles, one must be wary of satins, ribbed fabrics, slippery yarns, loosely twisted yarns, heavily napped fabrics, and fabrics with the warp and filling quite unequal in size. A practical over-the-counter slippage test you can apply is to exert pressure on the cloth between your two thumbs and two forefingers—both crosswise and lengthwise (Fig. 31). If the threads shift apart readily, as they would in a cheesecloth, slippage troubles will follow. If you were planning slacks, a satin evening dress, a faille suit, a lining for your coat, or an underslip, this characteristic would be worth your consideration. You can expect slippage in highly napped outing flannel, sateen, and silk or rayon ribs. Having seams cut on the bias sewn with two rows of stitching will reduce slippage.

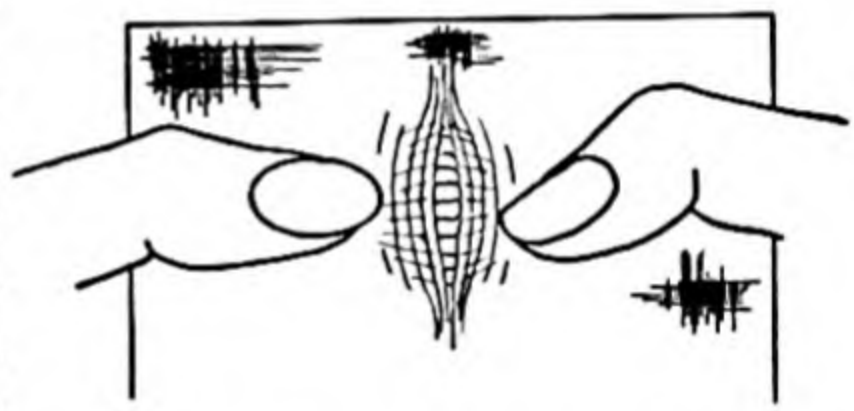

Fig. 31. Slippage test.

Many *finishes* have been developed to increase the usefulness of fabrics. *Mercerizing* is one of the oldest and most reliable of these finishes. It gives a permanent luster to cottons and is generally applied to those of higher grade, of combed yarns, in fine weaves. *Durene* is a trade name guaranteeing such qualities. The uninitiated shopper may mistake sizing and dressing for mercerizing. Such temporary fillings as starch, gum, and mucilage rub or wash out, leaving a sleazy fabric. Labels often tell the percentage of dressing, but, if you can, rub a small corner of the fabric to discover its presence. Thoroughly washing a sample also reveals the real fabric underneath the starch.

Do not confuse starches and other sizings with the new type of permanent finish or crispness to be found on rayons and such cot-

tons as muslin, voile, batiste, and lawn: *Saylerized* and *Bellmanized.* The synthetic resins last through many washings and impart a body which one cannot secure by starch. Resin finishes, including the newer silicones, have revolutionized the popular uses of cotton in crease-resistance alone (this does not mean that the fabric will not crease, wrinkle, or crush but that if wrinkles do appear they will shake out or hang out in the air). Resin finishes also contribute to water- and soil-repellence; quickness of drying; reduce fading, ravelling; add glaze, semipermanence to embossed designs and pleating. Certain weaknesses existed in the early products but research has obviated many of them; some are still not permanent (but may be restored by plastic starch or by the dry cleaner); some have strong odors when damp; some whites turn yellow when rinsed in a bleach. Some need no or little ironing, but most do—while still damp. Crease-resistant fabrics are not so absorbent as the unfinished cottons hence are not so comfortable for extremely warm weather unless the design of the garment is loose and low cut.

The *weight* of some cottons is significant of quality. Retail buyers and clerks need to be familiar with weights as a basis for orders. Dress denim is not as heavy as denim for overalls. Specifications for such staples as denim, and outing flannel are expressed in terms of 4, 5, or 6 oz. per square yard. Poplins and other cotton suitings are regarded as heavy if they run near 2 yd. per pound. A lightweight broadcloth has 4 yd. per pound. Lightness of weight is preferred in shirtings if because of fineness of fiber and yarn but not if because of weakness in yarns or loose construction.

Most cottons come in 36″ *widths.* A few staples like cambric, challis, calico, outing flannel, denim, duck, and Swiss are found in 27″–30″ widths; organdy, 40″–44″ wide; and net, 72″ wide.

Hold *organdy* to the light. If it is coarse, fuzzy, cloudy, or irregular in construction with a low thread count it is of lower grade. The better qualities will have permanent finish or stiffness. Some of the finer ones are now guaranteed not to roll at the edges, which makes them ideal for collars and ruffles.

In *dotted Swiss,* look for sheerness without coarseness of thread in the background weave. The better grades have each dot, as in embroidery, of one continuous thread. The cheaper grades have each dot made of several threads with loose ends which pull out easily. Imitation dotted Swiss is a kind of voile with the dots pasted

on. Test to see if they wash off easily or turn brown when ironed: they tend to blunt the machine needle and do not take neat-looking top stitching. The fuzzy side of dotted Swiss is usually considered the wrong side; but negligees are more comfortable if the fuzzy side is out.

Voiles are of finer quality if there is absence of fuzz and cloudiness when held to the light. Look for combed yarns, ply construction, fine yarns of firm twist, high thread count to secure sheerness and fineness, crispness rather than limpness. The better grades are crease-resistant.

Piqué of good grade has high thread count, fine, even yarns and *deep wales.* Cheaper piqué is sleazy or fuzzy and has *shallow wales.* Narrow or fine wales are of no better quality than wide wales; *width of wale is simply a matter of design.* Waffle or birdseye piqué is adaptable to a greater variety of dress designs. Look for shrinkage and colorfastness guarantees. Piqué requires extra effort in ironing on the wrong side to bring out the wales. Test the crease-resistant finish to see if it turns yellow in laundering.

Cotton broadcloth is so firmly woven that it does not lend itself to easing the standard sleeve into a normal armhole but is excellent for shirt sleeve styles, for lapped and stitched fell seams, pleats, tucks, and other tailored features. Real broadcloth shows a fine crosswise rib; imitations are just plain print (percale) cloth with a sizing. Fine grades are made of combed 2- or 3-ply yarns and mercerized (a 2 × 2 would be 2-ply yarns both ways); low grades are carded only. The standard thread count is 144 × 76, finer ones 154 × 84, lower grades 136 × 60, or 112 × 60, and the coarsest of carded singles are as low as 50 × 56. We must expect such construction to be weaker in the filling, therefore it tends to split more easily than madras, oxford, percale. *Pima* denotes long-staple cotton; Wamsutta is a manufacturer of fine qualities of both broadcloth and percale. Dan River and Galey and Lord are two reliable trade names.

"City" or ***"Winter" cottons*** have become fashionable through good designing and tailoring by famous French, Italian, and American dressmakers. They are dark, in standard weaves, well-designed but simple, with desirable finishes often to "handle" like wool or linen fabrics. Fuller, Thomas, Herbert Meyer and Hope Skillman cottons are synonymous with quality and style.

BUYING LINENS

On linens, shop for firm even weaves—a fuzzy linen indicates short or low grade fibers in the yarns, which will also stretch and break easily. Irregular yarns indicate potential holes if due to low grade fiber or careless construction but a certain amount of irregularity is to be expected for the linen-y texture. It is possible to secure linen guaranteed not to shrink, stretch, fade, or wrinkle. Reliable brand names include: Moy-găsh′-el, Irish Linen.

Some cotton suitings are woven of slub yarns to resemble linen crash. The so-called "Butcher's" linen has been a serviceable fabric but it is not linen: it is rayon or acetate with a texture like linen and should be called *rayon butcher, linen-textured rayon,* or *linen type acetate.* The FTC rulings require that fiber content, whether of linen or a mixture with other fibers, must be fully stated without deception.

BUYING WOOLS

If you are making a wool dress, suit, or coat, you will probably prefer 100 per cent, good quality wool because of its warmth, great durability, and the elasticity and resilience which make a garment hold its shape and remain free of wrinkles. Crushed in the palm of your hand a good woolen feels alive, springy, soapy soft, yet when released it shows little or no creasing. Avoid pieces that feel boardy, harsh, lifeless, overly stiff, dull, or matted, even though they cost less.

The *Wool Labeling Act* of 1939, requires wool products to carry labels giving the amounts of new wool, reprocessed wool (or other fibers, if over 5 per cent of the fabric), the percentage of foreign matter, and the name of the manufacturer and seller. Wool means virgin or new wool that has not been used before. Reprocessed wool has been woven, then unwoven and rewoven without having been used. Re-used wool has been used and then reworked; it was formerly called shoddy.

Low grade wools and re-used wools are not so warm, and do not hold their shapes so well or look so rich in color as high-grade virgin wools. Reprocessed wools also come in various grades. Good quality reprocessed wool, especially when combined with 50–55

per cent new wool, gives durable, satisfactory service at a lower price. Generally speaking, virgin wools and 100 per cent wools will give longer, better service, but good reprocessed wools are better than low grade virgin wools. Re-used wools are harsh, linty, dull-looking, crease readily, and do not wear well. Since the fibers are so short, re-used wool is not found in worsteds.

For suits and dresses worsteds are generally chosen; for coats, the woolens (Fig. 32). Men's suits are often of worsted.

Worsteds are made from long fibers, combed parallel before spinning into smooth, tightly twisted yarns, which make firm, compact, distinctly visible weaves, as in gabardine and crêpe. They feel wiry, firm, and hard. They tailor well and hold their press but may develop a shine, so they require careful pressing and wearing. Low-grade worsteds are loosely woven, harsh, limp, and show some surface fuzz when folded and viewed along the surface. Such worsteds wrinkle and develop a shine very readily, become baggy, and have rather muddy colors; blends of wool, silk, Dā′-crŏn, or other man-made fibers are better choices.

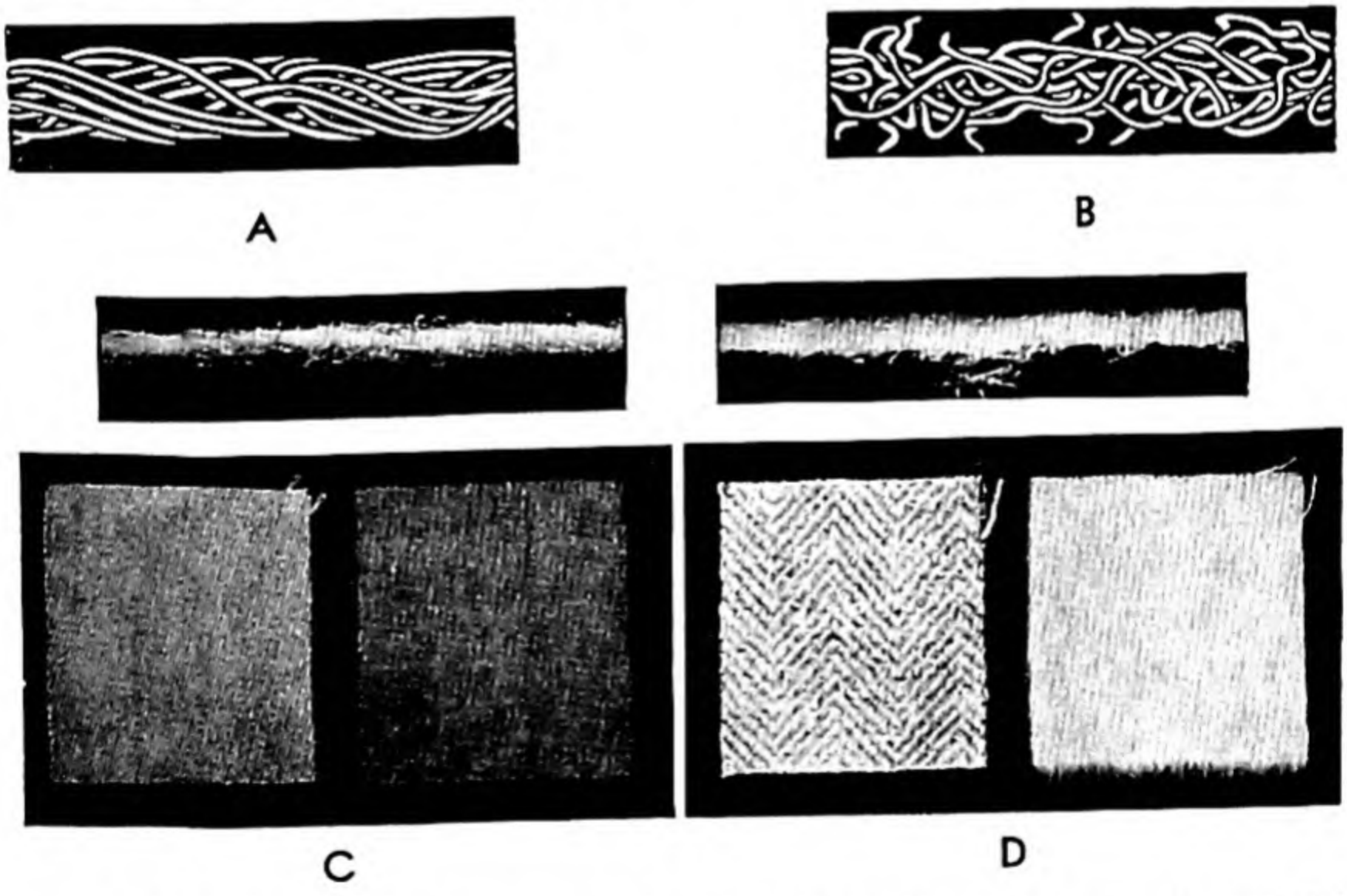

Fig. 32. A, worsted yarns have only long fibers in smooth parallel formation—carded and then combed. B, woolen yarns have both long and short fibers intermingled—carded only (*not* combed). C, worsted fabric shows weave distinctly and has no surface fuzz. D, woolen fabric has a fuzzy napped surface—looks and feels softer and thicker.

Woolens are of loosely twisted yarns of shorter fibers not combed; hence, the fibers do not lie straight as in worsted yarns, but cross and intermingle, leaving protruding ends. Such yarns are softer or more fuzzy or fluffy and produce such fabrics as tweed, suede cloth, cheviot, broadcloth, fleece, and Shetland type woolens or herringbones. Woolens are felted, shrunk, or napped in finishing, sometimes to such an extent that the weave is barely discernible; if overdone, the foundation may be very weak. Look at the back and pull the fabric firmly in both directions to determine relative strength. If the nap rolls up easily in "pills" or rubs off when you rub it briskly, you may be sure it will soon wear threadbare and look shabby. Good woolens are springy, elastic, soft, warm, and do not wrinkle.

Wool is valued for its durability, its insulating qualities, its resilience, its elasticity, its "drape" or "hand," and the richness of its colors. It hangs back in shape after a rest. Special animal fibers such as camel's hair, vicuña, alpaca, llama, angora, cashmere, and rabbits' hair are blended with wool fibers to give other special effects of lightness, softness, luster, or beauty. Some *blends* make use of man-made fibers to save the scarcer wool; very often they reduce the springiness and the depth of color we appreciate in a good all-wool material. Such combinations deserve our honest evaluation. Half cotton with wool reduces cost and shrinkage in a sport shirt (*Viyella*). On the other hand, cotton in a coat, skirt, or suit fabric will cause it to wrinkle readily, and it may soon look faded and soiled.

All-wool worsteds and woolens are usually 54″–56″ wide; some are 60″ to permit more economical layouts of patterns. While winter-weight suiting weighs 10–12 oz. per yard, spring dress weights are as light as 5–8 oz. per yard. Very fine crêpes and gabardines (*Charmeen, Milateen*) run as low as 4 oz. per yard.

A simple *home test* for the presence of cotton or other fibers of vegetable origin is to boil a small sample in a lye solution (1 tbsp. to 2 cups of water) for fifteen minutes. The wool quickly dissolves, leaving only the vegetable fibers. Such a test is useful for identifying unlabeled garments, checking on the reliability of labels, and identifying fibers for home-dyeing and stain-removal.

Wool cloth usually requires dry-cleaning. It should be steam pressed with a moderately warm iron over a protective press cloth. Some of the cheaper wool crêpes of the granite type do not press

satisfactorily. Pressing during construction requires extra time. But the wool garment of good grade when completed requires less frequent pressing and care. We like to find on better wool fabrics such terms as "London shrunk," "sponged" or "ready for the needle" to assure us that shrinking and pressing before making are not necessary.

Both wools and blends are now available that have been treated for shrinkage (*Lanaset, Sanforlan*). Many are considered machine washable, but hand-washing is better and dry-cleaning still better. Most garments of wool are so tailored that dry-cleaning is imperative. Wools resistant to moth damage are quite common. Silicone finishes are water-repellents used extensively on wools and synthetics. Be prepared to protect wool from perspiration, moths, and odors of all kinds. Keep it aired, brushed, and rested from too constant wear. Some leaders in wool manufacturing and finishing who provide informative labels are: Forstmann, Botany, Strong-Hewatt, Deering Milliken, Hockanum, Juilliard.

In selecting wool cloth for a coat or suit, one can do better tailoring on a woolen than a worsted, on a rough texture than on a smooth if it is not sleazy, or too thick and heavy. Plain gray or tan twill shows spots and shine more readily than a gray or tan tweed or flannel. In buying blends the fabric looks better for a longer time in mixtures like tweeds and herringbones of medium value than in solid dark blue or black or flat colors. Dark blue and black should always be selected from the better grades, which naturally cost more but give lasting satisfaction. In *jersey* the number of wales (stripes) per inch and one-half, termed *gauge,* is indicative of quality. The higher numbers are finer. Hold jersey to the light and for finer qualities you will note less uneven cloudiness and a straighter regularity in the pressing of the knitted grain. Some of the jersey blends are valued because shrinkage, sagging and stretching are reduced.

BUYING SILKS

Silk is a luxury fabric chosen for its lustrous softness, its resistance to crushing, its beautiful colors, its long-wearing quality. Extremely fine sheer silks cost more than those not so fine; but heavier silks cost more proportionately than lightweight ones.

The FTC requires that the word silk must be applied only to

fabrics made of the natural fiber produced by the silk worm; that unweighted silk may be labeled *pure-dye silk, pure silk,* or *all silk;* and that the true percentages of silk and weighting must be stated. Under 10 per cent weighting adds body to silk at a moderate price; excessive weighting causes silk to split, especially when the fabric is creased or exposed to heat and perspiration: a coat lining of weighted silk would not be satisfactory.

If a piece of pure silk is burned, the odor will be similar to burning hair and the residue will be in tiny, crisp black balls that easily crush in the fingers. If weighting has been added to the dye, the burning will be a slow smoldering, leaving ash in the shape of the original sample—not in balls. Do not confuse this metallic weighting used in dye with the sizing or dressing often put on silks or rayons to increase their hand or drapability. Dressing often shows water spots. You can test material by simply sprinkling on a few drops of water. When dry, rings show up if dressing is there. Will this affect its use for you?

Small amounts of cotton, rayon, acetate, nylon, or weighting may or may not be desirable but reduce the cost and should be known in order to estimate the value and to help you in making, pressing, or cleaning. Some silks may be washed by hand but should be labeled as *wash silks.* Most silks look better, however, if dry-cleaned.

Spun silks are made from silk noils (waste silk) spun like cotton instead of being reeled into a smooth thread as is done in new, cultivated silk. They are less desirable as they tend to be fuzzy, dull, and lifeless, but woven in crash effects, they make very good casual types of dresses. Wild silks such as pongee and shantung have a desirable texture interest and wear well—both in natural and dyed colors excellent for summer suits. They tend to limpness so that lining throughout with net or stiffening is common today. Raw silk still contains the natural gum of the silk worm and looks like unbleached linen crash. Some fabrics made of reworked or spun silk have been erroneously advertised as raw silks.

Chiffons and crêpes are judged by their relative degrees of fineness, smoothness, evenness of weave, and weight (taffeta, barathea, peau de soie), as well as for their richness and stability of color and the high artistic quality of the applied design. Some exclusive designers and importing houses may add several dollars per yard to the original price of a fabric when they first launch it on the

market. High-style dressmakers strive to secure such materials before they become available to ordinary shoppers. After a season or two you may be able to find these beautiful fabrics in pure-dye silks as remnants in metropolitan stores. It will take some experience on your part to recognize the real bargains. Generally it is safer to depend on labels, on the regular stock found in the well-established stores, or on the guidance of the store buyer and the regular clerks. Imported silks are generally higher priced because of the tariff.

BUYING FABRICS OF MAN-MADE FIBERS

Fibers developed by the chemist have been so improved and so many more choices are offered today that their purchase and use are rather confusing. Clarify your thinking with this classification of fibers which includes only the major textiles in common use for clothing.

Natural

Vegetable—cotton, linen, ramie
Animal—wool, silk, cashmere, camel's hair, mohair

Man-Made

Regenerated Cellulose
  Viscose rayon—*Spun-Lo, du Pont rayon, Fiber-E*
  Cuprammonium rayon—*Bemberg*
Cellulose Acetate
  Acetate—*Celanese, Acele, Estron*
Protein base (Azlon)
  Vicara
Chemical base—"test tube," true synthetics
  Condensation—nylon, *Dacron* (polyester)
  Vinyl resins—*Saran, Velon*
  Acrylic resins—*Orlon, Acrilan, Dynel*
Mineral base—*Fiberglas*
Rubber base—*Lastex*

A fabric with yarns of different fibers is called a *combination* or *mixture;* a fabric made of yarns composed of different fibers mixed before the yarn is spun is called a *blend.* The blender selects from both natural and man-made fibers to create a new yarn to gain a

desired appearance or performance—called "engineering the fabric." So far there has been insufficient research in actual use situations to enable either producers or consumers to say what percentage of a given fiber blends to the best advantage with other given fibers. Since nylon is stiff it is excellent in velvet pile; combined with acetate the drape is improved. Cotton is valued for absorption—with nylon we gain wrinkle-resistance, crispness in a summer dress that is cooler, more comfortable than 100 per cent nylon. Nylon and rayon are popular in blends—nylon strong, rayon inexpensive.

To be an intelligent purchaser one must evaluate the inherent characteristics of each fiber in the cloth. So far the average consumer cannot estimate the worth of percentages, hence we must rely more on the label not only to tell what is in the cloth but especially *what it will do for us.* Millions are spent on research in this area, so that each year we will find out more and more about the best percentages. Differences in spinning, weaving, and finishing the cloth are of equal importance. Percentages on the label indicate the reliability of the manufacturer. Is it a nationally advertised firm? Are instructions there for use or care?

All the man-made fibers are *thermoplastic:* some melt at lower temperatures than natural fibers. They are moth- and mildew-resistant, do not shrink, are not highly absorbent; are washable, dry quickly; require little pressing. Only *Vicara* and *Acrilan* are as weak as cotton, others are strong. All are supplied in filaments (continuous lengths) making for smoothness and sheen; or in staples (with crimp, cut in lengths and spun as other fibers) for fluffiness, to resist pilling. Many can be given a high-stretch treatment (*Helanca, Flexcel, Agilon*) especially for knit goods.

In general, while these modern fabrics resist creasing and have good wrinkle recovery, and are easy to launder—they are better not dried by wringing or spin-drying but do better if hung to drip dry, then pressed. Otherwise wrinkles are set and the garment lacks that smooth new look of good tailoring. (See Chap. 21.) Each fabric is a special problem; unless you save, read, and follow the label or hang-tag you are taking chances in ordinary laundering.

Characteristics of each of the man-made fibers that make them useful either in blends or in 100 per cent cloths are briefly reviewed here.

Acetates are thermoplastic, therefore melt or glaze if iron is too hot, but heat-setting can make durable surface textures like *moiré.*

They are soluble in acetone except *Arnel.* They absorb little, dry quickly, resist wrinkles but once creased (sharp hems, pressed open seams) stay marked. Heat treating creates fabrics that will not shrink, stretch out of fit, and will hold pleats through several washings. Formerly they faded from gas fumes, but now the solution-dyed process insures permanent color (*Colorspun, Chromspun, Celaperm*). Acetates have both brilliant and soft colors, drape beautifully, and are economical. A heavyweight acetate satin or brocade supplies rich glamour at moderate cost. Crimped acetate may resemble worsted. *Crystallette* of flat acetate fibers is a popular taffeta-like fabric for party dresses. Acetate stabilizes blends of rayon and cotton to reduce seam slippage and ravelling.

Rayon has cool absorbency, crêping and crimping qualities that alone or in blends give the appearance of natural fibers; dyes well, is easily laundered and inexpensive. Rayon finishes include crease-resistance—*Tebelized, Superset;* and shrinkage control—*Sanforset. Avcoset* makes viscose rayons machine washable. *Jetspun* and *Coloray* are solution-dyed viscose (good blacks). *Bemberg,* the American cuprammonium rayon, is outstanding as a sheer; also supplies nubby effects like douppione silks.

Rayons as a class are generally weaker when wet; they require special care in laundering. White rayons stay white where white silk turns yellow in use. Most rayons are slightly slippery. They ravel easily, so require wide seams. Test crêpes by sprinkling with a few drops of water; if they shrink or water-spot, they may not be what you want. Some rayon crêpes like alpaca shrink badly but may be restored by pulling to shape while damp and while ironing. Others stretch badly, shift, or slip at seams.

When any of the various kinds of rayon *filaments* are used in their original continuous length, they produce smooth, fine, cool, sheer, often lustrous fabrics. When these filaments are cut into varying lengths, they are called *rayon staple* and when spun into a yarn, as the natural fibers are spun, they are called *spun rayons* or *spuns* for short. This process makes a cloth dull, soft, and spongy, more like wool, linen, or cotton. Spun rayons which we have come to know well include challis, flannel, hopsacking, gabardine, shantung, twills, tropical suiting, and "butcher" rayon. In all kinds of rayon materials, finer yarns and yarns with a crêpe twist produce a more durable, better draping fabric than do the coarser, loosely twisted yarns.

In buying rayons it is very important to read the labels for the

fiber content, for finish, and for the special instructions for care. Usually dry-cleaning is required, but many of them can be hand-washed. Spun rayons are better pressed while almost dry. Press all types of rayons on the wrong side with a very light touch or protective press cloth so as not to develop a shine. To test a fabric for the presence of rayon, burn the corner of a small sample and observe the flame, odor, and ash. The viscose and cuprammonium burn like cotton, leaving a light negligible ash. Acetate burns with a rapid flare and sharp acrid odor; it puckers and melts into a large hard black mass which cannot be pulverized as can the silk beads. Acetate may be distinguished from all other fibers in that it will dissolve in a drop of acetone (except Arnel).

The American Standard L22 * for rayon and acetate fabrics is an attempt to classify the minimum performance of classes of merchandise and so label them that an ordinary consumer is protected. The manufacturer will voluntarily label with three colors: Green—for "Go"—washable up to 160°F.; Amber—for "Caution"—for materials washable in water up to 105°F.; Red—for "Stop"—for materials which must be dry-cleaned. Other specifications for 51 end uses based on 31 test methods will be similarly reported, as crease-resistance (degree and duration) and color fastness (under varied conditions). It is impossible for most of us to identify the 400 textile finishes now applied to rayon and the more than 300 which can be applied to acetate; hence, this service will prove of great benefit to those who check the labels.

The FTC in 1951 ruled that somewhere on the label the fabric name must be used if made of rayon or acetate, though it does not have to be adjoining the fabric as rayon satin or acetate taffeta as was the case in 1937; it still is not mandatory to give facts on cleaning and care.

Nylon because it is thermoplastic can be formed to a permanent shape (hose), requires special care in heat-setting to keep the cloth grain perfect for correct cutting and fitting of garments. It produces very permanent heat-set pleats. It is not absorbent, thus doesn't soil or wrinkle readily: when washed it is dipped not rubbed, dries quickly, and needs little (but some) ironing. If woven or knit in porous construction it is comfortable for warm days; if of close weave it becomes a wind-breaker. To lessen static and render more

* Developed by technical groups with the American Standards Association, Inc., 70 E. Forty-fifth Street, New York 17.

comfortable try wearing cotton underwear with a nylon dress or vice versa. In blends nylon furnishes strength, stiffness, shrinkage-resistance if 15–60 per cent is used: a washable lightweight tweed, 85 per cent wool, 15 per cent nylon, *Sanforlan* processed, is ideal for campus separates. *Taslan* connotes textured nylon used now in anklets—lightweight, nonabsorbent and free from pilling. The tendency for nylon to pucker along seams has been improved but since this occurs chiefly on straight lengthwise seams, select a pattern with bias seams as gored skirts not straight ones; crosswise seams pucker somewhat but lengthwise most, bias least.

Orlon, the bulky fiber, gives maximum warmth and coverage with lightness of weight (soft and downy), resistance to deterioration by gases and sunlight (for curtains, sport wear). Alone or in blends it is fine for sweaters, with wool for pleated jersey, and for white. It pills, but less than nylon or Dacron; holds its shape through many washings (even fleece coats); stays white (in uniforms); is acid-proof (coveralls). Creases may be put in or pressed out with a moderate iron (at rayon setting). Milliken's *Lorette* (55 per cent Orlon, 45 per cent wool) has been extremely serviceable and popular—while washable it looks better dry cleaned. Static effect is reduced by certain detergents. (Orlon slacks may wrap around one's legs.) White Orlon will pick up dark lint and "pill"; so don't wear with dark wool skirts and coats nor wash with colored clothes.

Dacron adds wrinkle-resistance, holds a press, is tough and durable; spots wash out. It is very strong, so it may be woven in lighter weights for cool comfort the year around. It tailors well. It combines with cotton for semi-sheer and linen-crisp dresses and blouses; with elastic for girdles. Socks tend to pill. Linings, interlinings, and thread must also be Dacron if a suit isn't to pucker. Neckties do not wrinkle badly.

Dynel resists acids and chemicals, melts at a very low heat (below rayon); pills; takes laundering better than dry cleaning; is best as a blend.

Vicara (from corn) blends well in knit goods, has cashmere-like softness and lightness, adds drape to rayon and cotton, absorbency to nylon; washes easily, does not shrink or stretch.

Acrilan creates static therefore best in blends as heathers; lacks abrasion-resistance, is wrinkle-resistant. 100 per cent *Acrilan* is satisfactory in sweaters and jersey—washable with little ironing, without sag or stretch, in rich colors; also used in suitings, fake furs, inter-

linings; and pebble crêpes (80 per cent *Acrilan,* 20 per cent Orlon).

Before purchasing, remember that fabrics made of blends or combinations are easier to use than those of 100 per cent man-made fibers. They are difficult to shrink the ease from sleeves and hems; the machine needle penetrates with difficulty—skipped stitches and puckers result. Needles and scissors are dulled so must be replaced.

BARGAINS

In shopping for fabrics of man-made—(as for natural)—fibers avoid sleazy constructions and weaves which "pick up," become fuzzy, take a shine easily when pressed, or wrinkle badly. Manufacturers have made many improvements to overcome some of these characteristics, usually in the form of special chemical finishes. More and more the consumer must consult the label. No one fiber has everything.

When you buy tempting bargains that soon prove to be shoddy merchandise, you are not only cheating yourself but you are helping to undermine conditions for all the producers; from the farmer who grows the cotton or sheep—to the people who spin and weave it and those who sell it. If consumers never bought poor stuff, there would be no market for it and manufacturers would cease to make it. Each time you buy an article you are voting for it—whether it be good or whether it be poor. Consumer-resistance to prices too high for the quality will help considerably in price control.

To be a better judge of fabrics you should have some courses in textiles to discover the inherent nature of each fiber and to develop generalizations or principles to enable you to know exactly what to expect of fabrics of one fiber, of blends of various fibers, of the different weaves and of different finishes. You will know better what to choose for your purpose and how to care for it.

KNOW BRANDS

As a part of becoming fashion conscious and as a way of discovering some of the better grades of merchandise, begin to acquaint yourself with the names of certain manufacturers that have always stood for high quality. It is easy to be led astray in the field of trademarks and trade names and brands, yet you should know what they represent. It is sometimes true that the best brand of a certain

manufacturer is about third grade compared with the products of another. Not all brands or brand names represent a stationary quality. But some do. Your experience and that of your instructor should enable you gradually to recognize the status of the brands most commonly found in your locality. Read the *ads*—sometimes they are more informative than labels on the same merchandise. Read the fine print and check every asterisk.

HOW MUCH SHOULD I PAY?

After deciding on the type of garment and fabric, consider the cost from several angles. Your teacher can give practical suggestions, for she will know the local market better than you do and can tell whether 39 or 79 cents or $1.79 will be necessary for a good quality of cotton fabric. War, government regulations, economic inflation, and economic depression are conditions that will affect the cost of cloth. In the 1860's calico sold for one dollar a yard; in the 1930's, we paid 10 to 20 cents a yard for 80 square percale and when we found gingham and balloon cloth, they ranged from 79 cents to $1.49 per yard. In the 1950's many beautiful "city" and "winter" cottons and imports sold from $3.00 to $5.00 per yard. It is not too much to pay $5.00 to $8.00 for a fine grade of wool, 54″ wide. However, you may find good blends for $4.00 that suit your pocketbook better.

Keep in mind that the garment you make in class is a learning experience and that a higher price might be paid than you normally pay if it gives you any advantage in ease or breadth of learning. Put the extra cost down to an educational item in your budget rather than an extra wardrobe item. We find that garments made in college classes are usually so well-made and styled that the girls wear them much longer with satisfaction than ready-made garments.

Can you afford to pay so much? Will you have the cash available? Does it fit into your budgeted plan for clothes? If it seems too high, perhaps you can find a job to earn extra money to pay for this extra value. Then decide if it will be worth it.

Learn to make these decisions for yourself. Don't depend on your mother too much at this time. This is a learning experience for you. You should shop for yourself and decide for yourself. If you should happen to choose unwisely, profit by that experience too. Your teacher will not say, "I told you so!" but rather suggest how you might have chosen better. Do not be irritated or have hurt feelings

when such suggestions are made. It is a part of a teacher's responsibility to give them and a part of yours to accept and benefit from them.

ECONOMY AND PHILOSOPHY IN BUYING YARD GOODS

1. When several grades are available in the material you have decided upon, usually the most costly is a luxury material, the refinement of which you may be able to do without. The lowest grade is usually too sleazy for a dress or not worth your labor to make. The middle grades are usually the best buys from the standpoint of durability. But be sure you know what are the earmarks of high, medium, and low grades. Sometimes the "best" grade in a mail order catalogue is only average grade in the general market.

2. It is wiser to buy the best quality in a price grouping you can afford rather than a low grade in the more expensive class of merchandise. For example, silks are more expensive than acetates and rayons. It is wiser to buy a good grade of acetate peau de soie than a lightweight grade of pure silk taffeta. The acetate may be bought for $2.98, is firmer, and tailors better than the thin taffeta for $5.98 per yard. At the end of the season the silk is slimsy, and may tend to split.

3. Spend the bulk of your money on staples not novelties, solids not prints.

4. Do not pay for special finishes unless you have special need for them. Will your dress need to be mothproofed and water-repellent? Does your evening dress need to be sunfast?

5. Invest in good material and take pains to make it well, producing one good garment instead of two poorer ones. You might remodel some old garment for your second best. Do not buy too handsome material if it will make your accessories appear shabby.

6. Remnants at half price are not economical if they cause you to buy too much or too little or cause you to produce a dress of ordinary design.

7. Consider fabric in relation to your pattern, but buy your pattern first, make alterations, and buy just exactly the amount needed. Saving ⅙–¼ yard may enable you to buy better buttons and other accessories. Buying too little is false economy.

8. Simple cuts, not too full nor too intricate, require less yardage and less time. Since such styles are conservative, you may wear them more seasons. Double-breasted coats, swagger coats, very circular, very bias, very draped, and very pleated skirts require more cloth than straight cuts and hence cost more.

9. A few wide pleats are cheaper than many narrow ones because they require less time in making and pressing. If very fine they look better made by a commercial pleater, and this service adds to your expense. Also, cleaners charge more for such pleats.

10. Napped material, large repeats in florals or plaids, up-and-down

designs, and stripes require more time in planning the layout and usually more yardage.

11. Pieces cut on the bias require about ⅓ more yardage.

12. Some ribbed and striped materials cut to better advantage with some pieces placed crosswise. Be certain that such plans result in satisfactory design and durability before you decide to save yardage in this manner.

13. Buy only the needed findings such as belts and buttons. Take good care of them. They may be used on other garments. Don't buy extra buttons unless you are habitually careless—and you should overcome this tendency.

14. Collars, pockets, belts, scarves may sometimes be lined with a less expensive material. Such linings also make these parts less bulky.

15. Ready-made trimmings are great timesavers, but are expensive if distinctive. Cheap ones usually detract from the final effect. Novelties are generally more acceptable for the younger set and for sport clothes. However, a really high grade ornament may enhance a garment which is a little too plain. Using a handsome button or piece of jewelry from some other garment is one solution. Try three handsome buttons rather than five or six cheap-looking ones. On the other hand, half a dozen plain pearl or bone buttons often look smarter or more appropriate than a single fancy one, poor in design or quality.

16. Self-trims such as loops, belts, buckles, covered buttons, arrowheads, set-in pockets, frogs, tassels, if well-made, add distinction and sometimes elegance. Such work reduces cost of decoration but increases your labor costs.

17. When estimating the final cost, divide the total cost by the number of wearings. Although the original investment may be high the cost per wearing, including the cost of cleaning, of a good all-wool, general style coat may be far lower than the cost per wearing of a lower grade or part-wool, strictly sport coat costing half as much.

18. Handle your fabric or your garment carefully both in the store and in the making. Don't muss, wrinkle, or soil it. Keep it on a hanger during construction so that it will appear new and fresh when completed. Have the clerk roll velvets, chintz, and similar fabrics. Wools, especially, and blends require a relaxing period—try not to wear the same skirt two days in a row.

19. Cutting off grain, whether through haste, carelessness, or the desire to save a few inches, is a false economy. The resulting difficulties in fitting and stitching or the resulting unbalanced appearance of the garment will detract from your satisfaction with it.

20. Begin and end any purchase by a clear mental (or notebook) picture of color and line most *becoming* to you, its *suitability* to your present wardrobe, accessories, and occasions for wear; its expected life—wear, care and fashion wise; its price in relation to your budget—in relation to style, fabric, and workmanship.

21. After having made a choice and completed the dress to the best of your ability, secure as much satisfaction as you can from it. Enjoy it,

appreciate it, you may need even to educate your family as to the superior qualities of this garment. Wear it with an air and with a smile but without conceit; simply be your natural self and wear it with poise, good posture, and the kind of self-confidence that come from a good job well done.

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EXERCISES

1. Discuss:

a. "Salespersons should be well grounded in all the latest scientific developments in fibers and blends; how they are expected to perform, how they are to be maintained."

b. "One of the joys of shopping is to find a salesperson who knows what she is selling."

c. "A designer must prevent her firm from being bedeviled by 'returns' from customers. She must know how to avoid fabrics that fade, stretch, or lose their crispness when cleaned or laundered."

2. In your local store or textile laboratory find three grades each of flannel (wool or a blend), chambray, linen suiting, taffeta, shantung, organdy. Give reasons for your evaluation.

3. To help the class make better choices for skirts or blouses, buy 6–12″ amounts of fabrics you are interested in. Plan and execute experiments in washing and pressing. ("Disciplined" cottons, broadcloth, *Lorette*, "permanent" pleating, "butcher" rayon, etc.) Find replicas of informative labels or bolt board facts.

5

BUYING READY-MADES AND ACCESSORIES

How can I get shoes that really fit? Can I get good shoes for $6.00? What kind of hose is best for general wear? How can I avoid slips and dresses that sag? Don't many $5.95 raincoats look just as well as some at $15.95? Is it possible for a college girl to find a "decent" fur coat under $200? What is the current price of a good basic suit?

College girls sometimes have plenty of cash and plenty of time for shopping, but usually it is the other way around. Too often they not only are short of time and money, but fear to assume responsibility for making purchases. Home and high school training should have made you a little independent in buying for yourself. But now the time has come to learn in earnest. You must train yourself to buy to the best advantage so that you will get the most for your money. The most what? Certainly not the most articles or the most cloth, but the most satisfaction and usefulness possible with what time, money, and energy you can put into it—*with justice or fairness to others.* If you profit from your "mis-buys," you will not buy unsatisfactory grades and brands again. Even though you cannot now afford articles of highest grade and the best tailoring, you should cultivate the ability to recognize different grades without judging entirely by price. Discover reasons why high-priced merchandise is so marked. The hidden values may be worth the price. The ability to recognize grades of quality is one of the most important skills to acquire. Through study and planning you can make your money

go farther; and you can use this ability in your career—either as a homemaker or as a business woman. It is generally conceded that "it is smart to be thrifty." It is out-of-date to be ashamed of lack of money. But one should be ashamed to act like a poor church mouse or an object of charity. Admiration goes to the girl who uses ingenuity and spirit to achieve a good appearance and have fun in doing it.

Buying and using wisely have been stressed in recent years in order to improve the economic welfare of families and individuals. This so-called "consumer movement" has produced many valuable suggestions to help us make the most of what we have and to help us secure the most of what we want. A background of appreciation of the men and women who produce the merchandise, and of world conditions affecting the distribution of the things we desire is essential to the educated woman of today. Why should we object to a dollar blouse? A knowledge of present laws that protect a consumer (Chap. 4), as well as a knowledge of laws that protect the retailer and the manufacturer, would seem as necessary as knowing how to make change, how to compute interest, or how to combine colors. The following suggestions are simply an introduction to better buying. A further study of textiles and consumer economics will enable you to understand and formulate principles, to understand market conditions, price fluctuations, problems of distribution and the need for legislation.

GENERAL BUYING GUIDES

1. Have a shopping list of amounts, sizes, and number needed. Carry samples for matching supplies and accessories. Have sizes of other members of the family if you ever buy for them. Sizes in ready-mades are more standardized than formerly but a try-on is the only way to be sure.

2. Do not take unfair advantage of other people's time. Be courteous to salespeople and other shoppers. Shop at less busy hours. Do not always ask for special delivery and return privileges.

3. Read labels to find out what the product is made of, how it is made, how it will perform, how to care for it, how to use it, who made it or who is backing it. Consult salespeople and labels to discover differences in quality among products of different prices. Buy with caution and skepticism if no label is available. Machine washability is of no advantage in most tailored garments because construction (interfacings, etc.) would be disturbed.

4. Give reasons for not buying without being aggressively unpleasant.

The store buyers may relay your reasons to the manufacturer or select other products the next time.

✓5. A garment purchased on the spur of the moment or for just one occasion seldom fits into a wardrobe perfectly unless you have planned on it for some time and then suddenly find just what you have been looking for. Have a wardrobe plan. Stick to it and do not indulge in "*impulse*" buying.

6. Plan far enough ahead so that you can look around and have time to wait for suitable market offerings. Decide early on the type of hat or blouse needed to complete your suit—do not wait until the Saturday before Easter to buy your Easter hat.

✓ 7. Have a price in mind before shopping. If you have a plan this problem is practically settled. If you have extra money in reserve it may be wise to spend more than you planned if the garment seems to promise more uses in your wardrobe. By shopping around you may be able to save. On the other hand, if you find the planned price entirely inadequate, go home and work over your plans rather than make a sudden decision and overspend. Do not feel sorry for yourself because you have a price limit, but admit that such a limit is a challenge.

8. Do not buy anything without considering it in relation to yourself and all other parts of your costume. What alteration or accessory would be necessary to make it right?

9. A good shopper checks prices and protects herself from so-called "bargains" by being well-informed on grades of quality. Thus she can take advantage of markdowns at the end of the season. It is important to be able to recognize the age or lasting qualities of the style as well as the fabric in marked-down bargains. Shop around, but in comparison shopping be sure that you are able to identify similar qualities and colors and carry them in your mind if not in an actual sample.

10. Ask yourself why you are so eager to have or buy the things you see. Be conscious of what or who is affecting your choices. Psychology should be a tool to help you understand your emotions and instincts. Do you permit your friends, the radio, advertising, desire for change, a clerk, a desire to keep up with the others, or cool judgment and good taste to guide you in your choices?

11. The lay-away plan and installment buying are poor purchasing habits. They tend to encourage careless buying, the purchase of unneeded goods. Carrying charges are usually concealed.

12. Have you taken any unfair advantage of someone's time in the garment you are buying or wearing? Was it made by underpaid workers or under unsanitary conditions? How do you know?

13. It is not enough to learn what should be purchased or what is a good quality if we cannot find such on the market or if it isn't labeled so we can recognize it. Every educated woman should help groups working to bring about better practices in making and merchandising goods. Belonging to, paying dues in, and working on committees of your *college home economics club* or your state home economics association is one definite way of improving present conditions.

14. You can develop good judgment in buying by consciously applying the above suggestions. Better judgment will follow as you take other courses where you study economic problems of the home, art, and psychology. A buying problem is always complex—try to see these three sides of it—and as you progress in home economics you will see the solutions becoming more and more simple.

BUYING READY-MADES

It is often difficult to find a ready-made garment that is satisfactory in every detail at a price one can afford to pay. The idealist is inclined to set up a long list of specifications that are quite desirable, but the average girl has to exercise judgment in deciding which ones to omit in order to secure a garment within her reach. A good buyer, either the consumer or the department store buyer, must be aware of all the little differences that affect the usefulness and the price charged. There may be slight differences to you between a $9.98 and a $10.98 wash dress, but what are the real differences? Ask for an explanation. Are they worth $1.00? Can you tell whether a dress is worth $16.50 or $24.50 when you see it? Until you can judge these values, shop at the most reliable stores with the most reliable salespersons. Ask for brands that have proved satisfactory to you.

Look at clothes in windows, on mannequins, and on racks. Confine most of your looking to your price range. Do not try on a dress if it is definitely poor in design, if it has a poor color combination, if it is too high-priced, if it is distinctly below your standards of workmanship or fabric quality, or if it is not what you need. However, some of the best fitting clothes, due to their simplicity, do not look their best dangling limply on a hanger and need to be tried on to be appreciated.

Examine the material, the workmanship, and the labels. Judge the fabric quality by the same standards you apply in purchasing yard goods (Chap. 4). It is more difficult sometimes because the labels are often missing. Look for them and ask for them. You want to know whether you are getting wool, acetate, or Orlon, what percentages of fibers of any kind are present, if it is wrinkle-resistant, if the colors are fast to sun, washing, and perspiration, and the possible extent of shrinkage. (See p. 150.)

Good construction in a garment implies that it is not cut skimpily in size and that it is cut correctly as to grain. If off grain, the garment does not feel comfortable, hold its shape, wear well, or hang

right. You will recognize grain better after you learn to sew, but avoid garments that sag when tried on, garments with the sleeve or collar cut crosswise, and garments in which stripes and plaids do not match. If one sleeve sets well and the other one does not, the sleeve is probably off grain and fitting will probably not help it.

Are seams, pleats, and hems wide enough to set right and permit needed changes? Avoid seams that pucker or bulge. There should be little evidence of piecing.

Are the stitchings, fasteners, and plackets neat and strong and suitable for the material or kind of dress?

Are facings and hems too conspicuous? Do they draw?

Try on the garment for correctness of size, becomingness, fit, and its ability to combine with the rest of your wardrobe. For fit look first at the shoulder-armhole area, then at length of waist and length of skirt. The latter two are easier to alter, but see if there is material with which to do it. If the neckline bulges away from the body, you are probably square-shouldered or the shoulder pads are too high. Avoid sleeves set too high on the shoulder or falling off the shoulder. Sit down, walk, and reach to see if the dress is full enough to be pretty, comfortable, and efficient. If the sleeves are too tight or too short, the hip line too tight, pleats spread, bust line too tight, back or armholes draw, sleeves twist, or the waistline is too high, you have the wrong size or a poorly cut garment. Try the next size larger. Decide whether you or the store can make a professional-looking alteration. How much is charged? College girls as a rule should buy misses' sizes. The very tiny girl (who is 5′4″–5′6″) should look for a junior size which is smaller in the waist and hips and shorter, more youthful in style. The short full figure should look for half-sizes or custom-sizes—with more fullness in the waist, hips, and sleeve cap, a shorter waist and narrow shoulders.

Improved sizing of ready-mades is on the way. Mail order concerns are following a classification based on measures from the Women's Army Corps: 4 classes (misses', women's, juniors', half-sizes); 3 heights (Tall, Regular, Short); and 3 hips (average, slender—, full+). But of course we would not expect every dress design to be carried in all 36 possibilities. Formerly, we expected a size 14 in the bargain basement to be comparable to size 12 in the more expensive lines. It will be wonderful when size 14 is not tagged a 10 in coats, 34 in blouses, 36 in sweaters, 5 in panties. You can help to bring this about.

If style and becomingness are more important than durability, as

in an evening dress, you can somewhat overlook quality of fabric, stitching, and finishing details, but you should pay less. For casual wear do not permit fashion, a novelty fabric, or a style that will be "dated" next year to cloud your judgment. But do get some element in it up to date!

Consider the cost in time, money, and energy to keep the dress fresh and good-looking. Read the label to find out how to clean it. Will the belt clean as well as the rest of the dress? Will trimmings require special cleaning? Is it going to be a nuisance to baste on a fresh collar every time the dress is worn? Two fabrics requiring different methods of cleaning should not be combined in one dress. There should not be too many layers in a wash dress. Fine pleats are hard to launder (unless nylon) and expensive to have cleaned.

What changes in fitting, construction, or decoration can you make yourself and which ones are to be expected at the price paid? Learning to fit garments is one of your most valuable assets. A few courses in garment construction will help you guide the fitter in the fitting room, help you recognize a good fit in a ready-made, and enable you to make these changes yourself if necessary.

Do not allow frills, and cheap decorations to blind you to other faults. Dressmaking details well executed such as a taped hem, slide fastener placket, taped waistline, lingerie-strap keepers; high grade, smooth pearl buttons; shaped shoulder pads, reinforced pockets, buttonholes in place of snap fasteners may be found in better dresses. Some of these may mean more to you than others, and they all add to the cost.

Specific evidences of cheaper grades in dresses include: seams under ½″ wide, chain stitched and cord stitched seams; top-stitching unevenly spaced, long stitches less than fourteen per inch, poor tension, thread not matching in color, low grade thread, thread ends left loose; holes punched at ends of darts, waistline seam (joining blouse and skirt) made before underarm seams, hem at bottom of sleeve made before lengthwise seam; puckers in neck binding or facing; skimpy pleats, uneven width in pleats; plackets under 9″ long, too few snap fasteners in a placket; buttonholes wrong size, cut off grain, corners not finished neatly; excessive machine shirring, machine hemstitching, or picoted edges, bias binding ¼″ wide or over, with raw edges showing; buttons poor in design, of imitation materials, not sewed on well nor through reinforcement; hems machine-stitched, conspicuous, narrow, uneven, or finished with cheap tape.

Fine, hand-made or hand-finished details of decoration are the earmarks of good tailoring. They add considerably to the cost. If you know how and have time, you can incorporate these touches in the garments you make or add them to ready-mades. Narrow piped buttonholes, worked buttonholes, set-in pockets, arrowheads, clusters of tucks, and hemstitching are a few of them (Chap. 26).

BUYING COATS AND SUITS

Before buying a coat, be very firm with yourself and decide how much you can afford to spend, how long you will have to make it do and what color and design will be most suitable (Fig. 11, p. 70). If the coat or suit is striking in cut, color combination, or texture, it cannot be used so interchangeably with other costume parts. A winter coat for warmth needs a wide front lap, a closed neck, close-fitting wrists (perhaps under-sleeves when wide sleeves are in fashion). Spring wraps may be single-breasted or Tuxedo style. Cardigan styles (collarless) will require a scarf or fur neckpiece for colder days, but are less tailored looking and more useful as basis for general year-round wear.

Coats of tweed, Shetland type woolens, chinchilla cloth and close-napped cloths are excellent for general wear coats. They do not show dust, dirt, or wrinkles. Gabardine and hard worsteds are better for suits. They wear well but often show shine and spots. The fleece woolens, popular in the polo type of sport coats, have been satisfactory only in good qualities. The poor grades fade, sag, and pill. Rub briskly to see if the fluff rubs off easily. If you could hold it to the light you would see thick and thin places in a lower grade. Camel's hair and other special fibers are soft, lightweight, and warm, but more expensive than sheep's wool. They are best in natural colors. Softer napped fabrics like suede cloth, bouclé, and broadcloth are for dressy wear and not so serviceable (see p. 156). Tropical worsteds, blends with silk, mohair, Dacron give excellent service and looks for suits. Orlon fleeces are practical in shorties because washable. In a dusty area, do not choose folded, tucked, corded, or pleated styles or ribbed materials like bengaline.

If the cloth stretches much it will soon get out of shape. A well-balanced weave without long floats, loops, or heavy knots will not sag or wear out quickly. Look for a label that guarantees against fading, shrinking, sagging, or pilling. If at all possible insist on 100 per cent virgin wool (see p. 154).

If you do not purchase at the first of the season but wait until December or January when the prices break, you can get a better buy for your money if you look around for a classic or conservative style. Spring suits go on sale in summer.

To have a coat relined requires considerable effort and expense. Even if you can do the work yourself, it will cost five or ten dollars. Wouldn't it be better to pay more for a guaranteed lining in the first place? Acetate makes a good lining as it is durable, perspiration-resistant, and often slipproof. Weighted silks we hope are a thing of the past as they split badly. Pure dye silk is found only in expensive coats. Two special kinds of satin linings merit consideration for extra warmth, fleece-backed and metal- (aluminum) coated; both require dry-cleaning. Fur-lined coats are expensive, probably novelties. Often the fur is a very low grade. Sport coats and raincoats may be lined with contrasting flannel of wool or wool-like blends. The lining should not show from the right side of the coat and should be loose enough so that there are no pulled or drawn places on the outside. Zipped-in linings are often practical.

Interlinings of all wool or blends with wool are desirable in winter coats. Napped cotton or mixtures are sometimes used, but they add to the weight and not so much to the warmth. Woven interlinings are less bulky than quilted ones.

Coats and jackets of suits require the very best tailoring and fitting you can afford. Begin with the correct size. The most important point to observe is the fit in the shoulder-armhole area. It should be smooth, neither too narrow nor too wide. The sleeve should be free of wrinkles, eased smoothly into the armholes, set straight and balanced, and be just the right length—cover the wristbone. Padding at the shoulders should be smooth and give the silhouette in fashion now without appearing overpadded. Good tailoring has the padding tacked to the interfacing so that it will not shift in wear or cleaning. The next important point is the fit of the neckline. The collar should fit up at the base of the neck—not stand away nor be too high and rub. Neither the lapels nor the sleeves should have crease lines pressed in. The outer edge of the collar should completely cover the neckline seam.

The front facing in a good jacket or coat is tacked invisibly to the interfacing so that it does not curl or slip beyond the edge. The collar and lapels do not curl, and their underside is not visible along the edges. Hand-picked edges prevent this occurrence and

give a soft hand-tailored finish, adding to the cost. The front seams, neck, and armholes are taped to keep them in shape. Interfacings of front, lapels, and collar are tacked inside diagonally and invisibly to prevent sagging or getting out of shape and to give a rounded contour where needed.

The lower edge of coat and sleeves in the better grades has a bias muslin interfacing. These lower edges should show no evidences of hemming.

Look to see if designs match from right to left, if the garment is cut on the grain, and if it sets in balance from front to back, as well as from left to right.

Cheaper coats show such defects as these: sleeves set in armholes so that side seam of coat and sleeve are joined in one operation; the collar joined in one seam between coat and facing creating the bulk of six layers; the seam edges not graded; threads not matching the fabric; lining rarely tacked to the body along seams; seams underpressed or not pressed open; the lining machine stitched in place to front facing; a closed lower edge in a long coat; fraying buttonholes; cheap fasteners.

Better coats have a full-length wide pleat in the lining, lining tacked inside several places along each seam, hemmed separately from coat, and tacked with slip tacks, lining slip hemmed to facing. Jackets have the lining slip hemmed at the lower edge far enough back to ensure looseness without sagging.

Become acquainted with brands of coats and suits in your favorite stores. In what price range does each come? Read all tags and labels. Save them and your receipted bill for future protection. Reliable firms and manufacturers make good their claims.

Overpressing takes the life out of wool. It is better not to wear a wool garment too constantly but to give it a resting period. Wrinkles shake out after a period of hanging. Frequent brushing gets rid of moth eggs and fine particles of dust which cut the fibers. Ask the cleaner for a "soft" press, not a "hard" press often used on men's suits.

RAIN WEAR

For occasional showers, the inexpensive plastic raincoat is satisfactory. It is water proof—but it generally stiffens in cold weather, and is uncomfortable because nonporous. A better investment is a

water-repellent, windproof coat that will cover your suit or dress completely. It may be reversible and need not be drab in color. A lightweight closely woven fabric is best. Oxford, twill or satin weave cottons and synthetics with water-repellent finishes (*Zelan, Cravenette, Unisec*) are proving extremely popular and practical. Silicone resin finishes on suits repel stains, sudden showers, tears, and hard wear as well. A raincoat that shrinks is the poorest of buys; many satin ones do. Examine seams, pockets, ventilators, and amount of overlap; a double layer across the shoulders affords twice the protection. Buy for use before looks. The label should tell whether the coat is shower-, rain-, or storm-resistant and whether it can be laundered or dry-cleaned.

Buy rubbers or galoshes to fit walking shoes. Have them snug without being tight. They need not be sloppy and muddy-looking. Select an umbrella to harmonize with the coat. A good fur felt beret is better looking than a scarf in bad weather.

FURS

A fur coat or fur trimming on a coat is a luxury. It provides warmth to body and soul. Since furs are more costly than cloth and since there are so many "bargains," it is well to learn as many helpful facts as possible before making such an investment. First, it is better to buy from a local reputable dealer who is more likely to observe the rules and regulations established to protect the consumer. He will make adjustments and repairs if necessary, whereas a peddler or "fly-by-night" concern will not. Do not "bite" on August sales, loud advertising of "terrific bargains," or the "wholesale" racket. A reliable dealer asks the same price from every customer.

A label saying, "Proper care will prolong its wear," etc., means that you take all the risk. Labels must tell the facts about the kind and grade of fur. Descriptions must precede the true name of the fur, as seal-dyed muskrat ("Hudson seal") which means muskrat dyed to resemble seal. Used or secondhand furs must be labeled. If the fur is made of pieces, not full skins, it must be so labeled. Be sure that your bill of sale includes the proper name of the fur.

Find out the names of several kinds of furs within your price range by reading and by looking in different stores. Find out their

relative durability. Ask to be shown the same kind of fur at two or three prices with explanations for the difference. Ask to see the written statement furnished with each coat. Long haired furs like raccoon or fox do not look well on short, stocky figures.

A fundamental rule is to buy the best grade in a price level you can afford, not a low grade of a more expensive type than you can afford. For example, buy a good grade of rabbit, pony, goat, or calf rather than a low grade of lamb or squirrel. A good seal-dyed muskrat (Hudson seal) is better than a low grade, poorly finished, real seal; and a good grade of seal-dyed coney (rabbit) called *Sealine* is better than a low grade Hudson seal. A good cloth coat is a better buy than a coat of cheap, mangy-looking fur. Red fox, monkey fur, leopard, bright colors in furs, strong contrasts of color in the same piece are likely to be conspicuous or to be imitations and hence will not satisfy you long.

In buying a fur coat be sure the size is ample (short if worn much in a car), that the lining carries a guarantee, that the style is conservative enough to last several years, that the leather part does not feel brittle or stiff, that the leather and nap both feel uniformly thick throughout, that there is not too much irregular piecing, that the edges are folded over on the wrong side like hems (the lower grades have seams right on the edge). Tipping, blending, pointing, dropping, leathering are legitimate processes that cut the price to you and therefore should be mentioned on the label. Some skins are and should be reinforced with stays tacked or cemented on the back. Examine the underarm sections for weak skins or mismatching. A good dealer invites inspection of the underside.

A good fur should not shed much; it should not look mangy, dull, matted, or lifeless but appear lustrous and bright.

The greatest enemies of fur are moths, heat, sun, and friction. Do not have fur dry-cleaned, but have it sawdust-cleaned. Do not put it near a stove or radiator. Do not brush or comb it but keep it fluffed. Air frequently but not in the sun. Do not pack tightly in your closet. Avoid friction caused by jewelry, purse, or hat rubbing against it. Loosen your coat when you sit down and raise it a little. A soft scarf will double the wear of the collar. Have small holes and rips in seams repaired at once. Cold storage is the best moth prevention, but a big box or tin container in a cool place is safe if a generous amount of dichloricide is used. (See E Q-53, p. 502.)

SKIRTS

In buying skirts apply the same principles used in purchasing dresses. Select a skirt by hip measure, then see if the belt needs to be adjusted to fit you. Examine the possibilities of letting it out. Separate skirts should provide more freedom than suit skirts through pleats or more flare in the gores. Sit and walk in a skirt to test. Don't buy one that rides up. A well fitted skirt should balance on the figure from right to left and front to back. There should be no crosswise or diagonal wrinkles caused by too snug a fit through the hips or waist.

The cheaper skirts have no slide fastener in the placket and often use coarse cotton facings and visible underlaps. The plaids do not match, belts are pieced; pleats, seams, and hems are skimpy; the stitching coarse.

The better skirts are made of all wool of a good grade which wrinkles less, is superior in color, and stays in press longer than a skirt of part wool or of a low grade wool. Good wool feels soft and spongy and is fairly firm in weave. A wool skirt should be dry-cleaned unless the label proclaims that it has received one of the new shrink-resisting finishes. Skirts for bad weather should be water-repellent (Silicone resin-finished). Less expensive materials include some of the rayons and blends with special crease-resistant finishes. Washable dirndl type skirts are made of seersucker, crash, rayon crêpe, silk, linen, "permanently" pleated cotton, acetate, and blends of man-made fibers pleated or gathered.

BLOUSES AND SWEATERS

In buying blouses apply the same principles used in purchasing dresses. For suit blouses avoid materials that crush or wrinkle easily like taffeta and organdy and designs with puffed sleeves. Details in the better blouses include matching thread and 14–16 stitches per inch. Tops of pockets are neatly reinforced. Piped buttonholes are narrow, neat, and flat. Machine-made buttonholes have close stitching with ends not raveled out. Buttons, if pearl, are not scaly but uniform in thickness and sewed on with a shank with stitches in the same direction as the cut of the buttonhole. There should be sufficient overlap to prevent the underslip from showing through the buttonholes.

Sleeves are not skimpy in width, but neatly eased into the armhole. Short sleeves have a tailored finish such as a band or two rows of machine stitching instead of hand sewing. Long sleeves have wrist placket and cuff not too bulky, with neat sewing. If the cuff is finished by hand, no sewing is visible on the outside; if by machine, the tailored stitching is all around the cuff, not just across the top. The neckline or collar finish must be well tailored. Collarless blouses are easier to launder and set off jewelry well. Look for wide facings. If interfacings are used, will it launder or must it be dry-cleaned?

Many of these details are not possible on a five-dollar blouse. Decide which ones in addition to fit and quality of fabric you must have. Which ones can you supply by a few deft touches at home?

Dressy blouses are frequently disappointing, partly due to the fact that they don't harmonize with the one and only long skirt already in the wardrobe. Overblouses are particularly difficult to fit. Sequins do not stand up well in frequent dry cleaning. Circular jabots are easily laundered whereas pleated frills except nylon soon cease to be attractive.

Sweaters, both cardigans and pull-overs, are still the college girls' favorite. Orlons are probably more popular than wool due to ease in washing (Chap. 21). Since some shed, the dyed-to-match flannel, tweed or jersey skirt is equally popular. Acrilan 100 per cent and nylon with vicara (for softness) wash equally well. In solution-dyed black and gray colors they are most practical and are fairly inexpensive.

Cashmere sweaters cost more than ordinary sweaters—they are finer and softer. Shetland wool is the fine lacy wool usually found in imported English sweaters. There are many imitations, more especially in scarves. Angora sweaters are made of angora rabbits' hair spun with wool. They cost less than all wool, shed easily, and do not launder so satisfactorily. French spun, wool sweaters are made of softer, shorter fibers than English spun. The former term means a soft full feeling, not that they were made in France. Zephyr yarns are high grade worsted.

In buying, try the sweater on to secure long enough shoulder seams, the right sleeve length, ample fullness in the bust, yet snugness at the waistline. Look for firm ribbing. Fine gauge sweaters are more resilient than coarse gauge, which shrink and lose their shape. Stretch to see that the sweater is elastic and springs back to its original size and shape. Pockets and opening, if any, should be flat

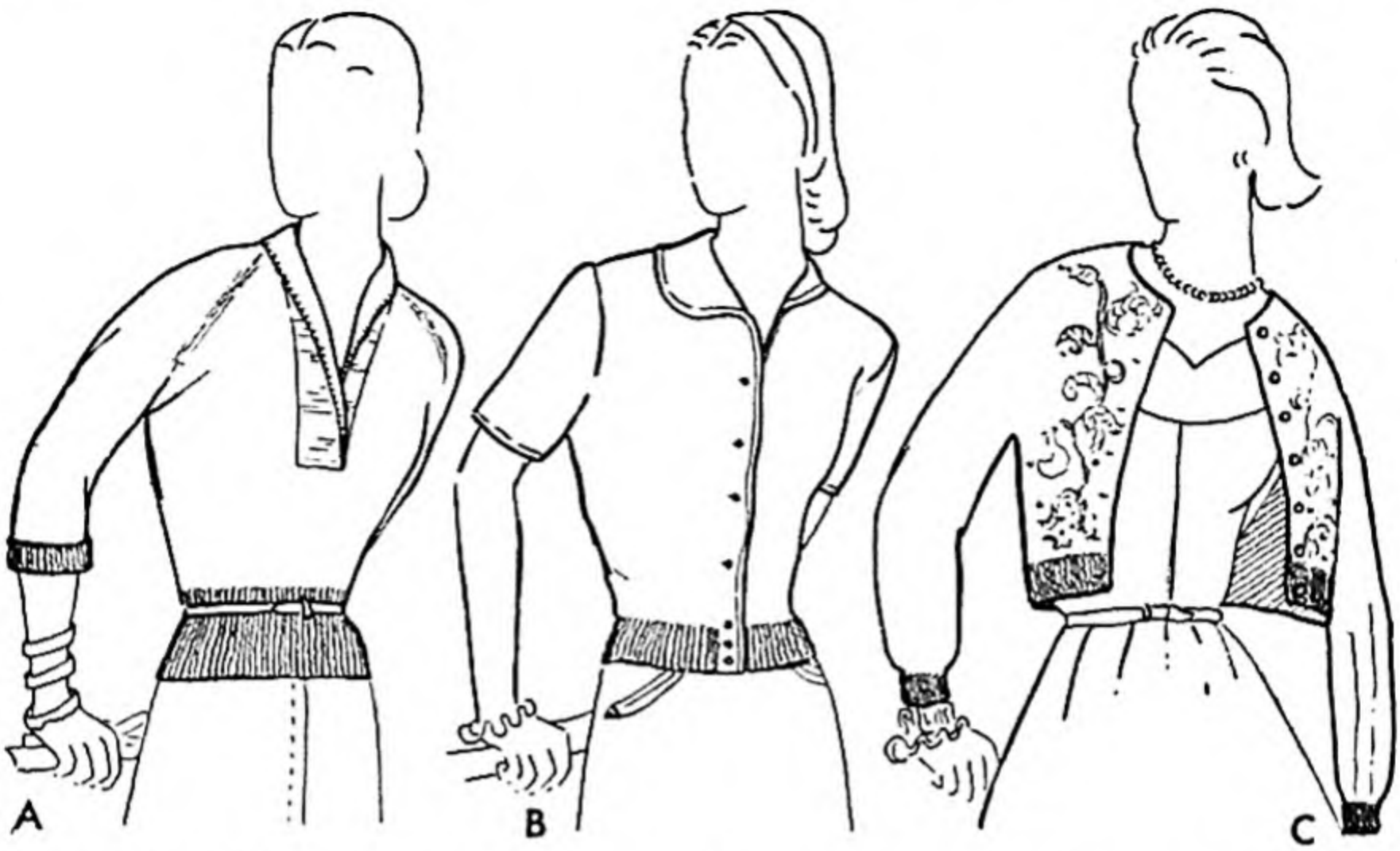

Fig. 33. The classic pullover-cardigan sweater set (not shown) with matching linen, flannel or tweed skirt comes first in choice. Then for variety find one of the softer dressmaker styles such as A or B. The shorter styles are neater and wearable over full-skirted dresses. The soft collar is flattering to thin necks and more casual than a turtle-neck collar. The beaded, decorated style, C, is for dressy occasions not school or office—it makes the sleeveless dress less formal and may substitute for an evening wrap.

and firm, buttonholes reinforced. Styling is best built in by full-fashioning not seams.

Hand-knit sweaters are to be treasured. However, they often lack the style of a factory-made sweater. Contrasting colors, yokes, and puffed sleeves do not belong on sweaters and complicate the cleaning (Fig. 33). Washing is easy if you take pains (Chap. 21), dry-cleaning better if you don't know how. Keep your sweaters laid flat in a box or a drawer, not on hangers. They often look better worn with shoulder pads. Underarm perspiration causes wool to fade and mat. Cardigans are fine with casual dresses if they fit without bumps. They are better if short and worn over sleeveless styles. Removable collars help to keep the neckline clean. A present fashion is to decorate sweaters with beads and embroidery to make them dressy—unless subdued they are not suitable for work or early day but lovely for late day or dates.

HATS

In shopping for a hat, wear the dress and coat with which it will be most frequently worn (Figures 28, p. 136 and 34. Allow the

Fig. 34. Wide brims and flat crowns are for sunny, summer days not for fall or high coat collars. They balance full skirts—but with puffed sleeves, wide collars they would make figure top-heavy. The slim sheath style (slender suits, boleros) needs some width or weight at top to keep the eye within the design and prevent a "bean-pole" look. Each season the crown varies in depth, width and relation to brow. The coiffure needs to be sleek and close under the heavy hats. Classic styles give a neat finish to the costume and are more youthful than fussy, decorated styles.

salesgirl to place the hat while you are seated, but stand before a full-length mirror to observe the total effect. The looks of the hat on you is what gives it style, but quality of materials should be considered too.

The clerk should be able to tell you what the hat is made of and to show you two or three grades of the same fabric and point out differences in styles between the low- and medium-priced hats. Select a hat in about the same quality range as your clothes, so that neither one cheapens the other.

A fur felt is far better than a wool felt. Spring felts are a little finer and softer than fall felts. You can tell a wool felt because it will feel grainy, rough, stiff, while a fur felt is soft and silky. As the stiffness in a wool felt is due to shellac, after awhile it loses its shape. The better wool felts are of uniform thickness and color and not so boardy. "Ash can" felts are renovated felts which are not as good as new felts but legitimate if the consumer is informed.

Straws, synthetics, and fabric-covered frames do not stand weather as well as felts, but are light in weight and cooler. Novelty weaves soon pull out, white often turns yellow. Durable natural straws such as leghorn or coconut in classic shapes are good investments. Baku, ballibuntl, bangkoks, panamas are excellent straws. Toyo is made of rolled strips of rice paper. Manila hats are made of bamboo fiber. Most of these are casual types. Bands of grosgrain ribbon seem most appropriate while veils do not. Milan is an excellent straw for small hats, especially in black or navy blue. Black, dark blue, or brown taffeta, faille, ribbon, or knits make practical, attractive hats for summer and between seasons. Feathers and feather hats, cotton flowers soon become bedraggled. Shiny satin, crushed bright velvet, and excessive machine shirring are characteristics of many "bargain" hats.

Classic styles like the sailor, bowler, beret, coolie, turban, pillbox, Breton roller, cloche, Tyrolean, and mushroom shapes certainly offer the youthful college girl all the variety needed. The season's style varies chiefly in height and width of crown, and in decoration (Fig. 34).

If your clothes are mostly tailored, don't buy a dressy hat for general wear. On the other hand, a severe suit needs softening touches in neckwear and hat. A dress or suit unusual in cut or decoration needs a simpler hat but not a sport style. The color depends on your wardrobe color scheme and your own coloring. If you have two hats have one that matches your coat and basic dress. If all the major accessories are of the basic color, having one hat in contrast gives one quite a lift. A veil softens and modifies the face and increases the feminine effect, but since it is not appropriate for morning or general wear, it should be removable. A veil is too dressy for most casual clothes and accessories, and for fabrics like gingham, or denim, or prints.

Try the hat with your coat and without your coat (Fig. 34). Avoid a hat that rubs the coat collar. Some hats look best when

placed a little to one side, usually down near the right eyebrow and with a lift on the left side. Many hats, however, are made straight to be worn straight. It is unwise to buy a hat that requires an entirely different or elaborate hair style. But try changing the width or length of your hair style slightly. The angle of the trimming or its massing may be changed to improve its becomingness. Bows and streamers may be modified. See if a bandeau, elastic, or pins are needed to make the hat more secure. Be careful to get the correct head size if you are buying a sailor or cloche.

Suggestions for choosing becoming and suitable hats are found in Chap. 3. In general, however, the most important consideration is proportion or balance with your figure and costume—don't let the hat either overbalance or underbalance the effect. A fluffy, bulky fur needs a trim-looking hat like a pillbox. An afternoon type of dress with flowers or jeweled accessories cannot be right with a snap brim, tailored hat. A small flower-covered hat ideal for afternoon would be wrong worn on a morning shopping tour with a plaid or gabardine sport dress. Usually a flowered print dress is not at its best with a flower-bedecked hat, even though it is a current fad. Hatless styles, beach styles, and peasant kerchiefs are out of place on a city street. The snap brim, bowler, or cart wheel are not "just right" for business. A street hat is not suitable for horseback riding. A feather hat, velvet hat, or a flowered hat is appropriate neither for school nor business.

The beret, or any classic, is easily changed by an ornament, a feather, a rose, or by a piqué, satin, or velvet bow to suit the season, the occasion, hair style or other features.

UNDERWEAR AND ACCESSORIES

Slips

In recent years nylon has been almost as popular in lingerie as in hose because of the ease of washing with little or no ironing. It will not shrink nor wrinkle from washing unless the water is too hot. Puckering and pilling do occur, but tricot (trēe′-kō) knit crêpe, and the puckered fabrics do not pucker so badly. Pilling is reduced by careful washing, and graying by consistent bleaching. In slips the static problem has been only partially solved. A special rinse helps. Seams and hems do ravel out readily. Acetate slips in tricot

or satin are opaque, easily washed and the whites stay white (*Arnel*, the triacetate). Tricot requires little or no ironing but if used set the iron lower than nylon or rayon. Rayon slips are cooler, pleasant to wear and are just as easy to wash but require longer drying and ironing. White silk, a luxury, is expensive and turns yellow after several washings. Part Dacron and part cotton slips do not cling, pleats are "permanent" and the feel of cotton is pleasant in warm weather.

Tricot fabrics are warp knit—either runproof (two sets of warp) or run-resistant (one set of warp). Other knits sag, stretch, or shrink. Nylon, Orlon and blends are heat-set (sometimes off grain in lower grades). They are more comfortable than close weaves and wear very well.

Cotton slips, for warm weather or under "static" dresses that cling, should be of firm even construction like 80 × 80 to prevent seam slippage, have no sizing, be preshrunk.

Do not buy a slip without trying it on. Buy by bust measure and length. Short stocky figures should look for half sizes. Adjusting the length by straps will change the fit in bust and hips. Stand and sit in your slip to test the hip seams and riding-up qualities. See that it is well-fitted at underarm and bust—it should neither cup nor hang too loosely. It should cover the bra. If the hem sags, it needs fitting at bust or hips, or it is cut off grain.

Bias cut slips are suitable only for slight figures. They are better if cut on a true bias, preferably of four or six gores and of alternating bias. Two-gore slips tend to twist and ride up. If the bias garment is too tight, the seams ripple, it sags at some point, cups, and rides up easily. Larger figures require a straight cut or combination cut —straight in front with bias back. A shadow-proof panel is needed for summer wear. A straight cut is necessary under sheers both for street and evening; the top of the slip, as well as the waistline, color, and silhouette, should harmonize with the cut and color of the dress.

Tailored slips have more uses and if well designed can be very feminine and attractive. Look for reinforcements, facings, nice stitching. Unusual lower edge finishes may be difficult to alter (better if temporary). Stitched adjustable shoulder straps (not ribbon) should be attached to the fabric, not to lace. Two or three rows of edge stitching are durable and attractive. Other good features include tight lock stitches 16 per inch with flat facing (instead

of a binding), scallops, fagoting, shell stitching, permanent nylon pleating, nylon lace. Poor quality is indicated by thick bindings, hemmed tops, narrow lower hems, narrow seams, ragged embroidery, or coarse lace. Half-slips or petticoats are practical and cool. Lower edge ruffles interfere with good lines of straight cut dresses. You can make a taffeta half-slip for your suit for a dollar or two.

The slips with elaborate lace, pleatings, of fine silk and satin are definitely luxury articles. Buy only above the average in this class.

It is risky to buy a slip with no trade name or informative hand tag.

Panties

Price is no indication of quality in panties. Many of the more costly have novelty trims that bear no relation to the value or service you will get. Gift sets are especially poor buys at holiday times or at special sales. The sizes are not now marked by actual measurements. Use a tape measure or hold the garment up to your waist. The waistband should stretch out to your hip measure. See that the elastic is fastened well at the ends so it will not tear out. The back should measure wider and longer than the front. The leg finish should not show through the dress. The crotch should be reinforced. Discover brands that are proportioned as you are. Some girls need longer seats, others need longer legs—they should try garments made of the stretch yarns (e.g., *Helanca*). For quality and fabrics see slips (above). Nylon and silk are more durable and elastic than cotton or rayon, and wash easily.

Girdles and Bras

Girdles should be purchased by waist measure, brassières by bust measures. Both should be fitted by the salesperson—at least until you discover a good brand. But remember that you change in size. Look for fitted darts (Figures 6, p. 39 and 7, p. 40) and good construction as in slips. For a bra take a snug measurement just under the bosom and add five inches to it, (figures over 38 add three inches). For cup size: measure chest above the breasts and subtract from bra size: if the difference is one inch, wear an A cup; two inches, B; three inches, C; four inches, D.

Hose

Stocking costs represent a sizable part of your budget. Nylon hose, though expensive as a first purchase, may prove economical because of their lasting qualities. In addition they give great satisfaction because of their "toughness, elasticity, great strength," sheerness, and ease of laundering. To fit well, hose require a size corresponding to your foot measure and to leg length and girth, and should have full-fashioned shaping with a fine seam up the back. Because they are heat-set to shape we have no trouble with bagginess. If knitted too narrow they will wrinkle around the ankles.

Sheerness depends on gauge (knitted loops per 1½″ around the hose) and denier (fineness, diameter, size, or weight of threads used). The higher the denier (deń-yer), the heavier is the thread; fine, 12–15 denier, is used in sheer hose. Sheer hose are the 54 gauge, 60 are extremely sheer; 39 and 42 are coarse. In nylon hose 51 gauge, 30 denier, is most commonly used for a "walking sheer"; 60 gauge, 15 denier for a "dress sheer."

Look at samples to determine the kind now available on the market suited to your uses and your budget. It is more economical to settle on one brand and color for a season. Select the grayer tones if black or blue are your basic colors, beige for warm basics. The tones should blend in a transition between skirt and shoes. Mesh hose are runproof, but snags in them quickly enlarge to holes. Seconds and irregulars should be labeled—they are usually very poor "bargains." Seamless hose attain a bare leg look and fit by changing the size of knit stitch rather than by full-fashioning. *Durene* and lisle are durable cottons; *Taslan,* the textured nylon; *Helanca,* the stretch yarn recommended for anklets.

Frequent runs are usually due to wearing too tight hose supporters or careless snagging on furniture. Frequent holes in the toe are caused by too small a size or by untrimmed toenails. Holes at the heel come from faulty shoes.

Shoes

The most important purchase you make is that of a pair of shoes, for they affect your ensemble, your posture, and your spirits. So be prepared to spend time and money in their selection.

Have your feet measured for size—while standing—each time you

buy. It is your responsibility, not the clerks', to secure a comfortable fit. You must check the *last* as well as size. The last refers to the wooden form on which the shoe is molded. Lasts vary in proportions just as girls with size 34 bust vary in height, silhouette, and shape; discover a few brands that are built on lasts shaped like your own feet.

Test to see if the length is right—the ends of your toes should never touch the end of the shoe. There should be no pressure from the top because the cap is built too shallow. If shoes are too short or too pointed, the toes will curl under. Besides hurting feet, corns and bunions result. See if the ball of the foot lies over the widest part of the sole. The sole should not be more than ¼″ narrower than the foot. Step down and raise the heel—the bend in the sole should come directly under the big toe joint. Test to see if the heel fits. It should be snug but should not cut. It should not slip when you raise your heel. A combination last may help; that is, a narrower heel in proportion to the rest of the shoe. Test to see if the top of the shoe fits. New shoes if properly fitted require no breaking in and should contribute to your "feeling-like-a-million."

Avoid too tight elastic or pumps that cut at the instep. Do not accept shoes that need alterations to make them comfortable such as stretching, heel lifts, gores, or inner soles. Try shoes on both feet, walk around in them, and do it when your feet are the most tired or swollen.

The heels must not be too high or too narrow at the base for general wear. High heels throw your hips and back out of line causing swayback and throw the feet down into the toes, ultimately resulting in those ugly corns. Wedge heels are often in fashion for casual wear (Fig. 27, p. 132), which is fortunate as the wedge is also corrective for fallen arches. Toeing straight ahead as you walk is also helpful. Flats may cause fallen arches if worn too often.

Shoes that are well-tailored, soft, and pliable are generally made on the better lasts which means better, more natural shapes, and comfortable fit—and they are not low in price. A fine leather lining is found in the better shoes. Perforations in summer and sport shoes are decorative and increase ventilation but are unsatisfactory for bad weather. Patent leather and alligator hold heat and moisture and have little "give." Kid shoes are very comfortable but are harder to keep in order. Suede and patent are easy to keep ordinarily. Sandals, moccasins, and play shoes should not be worn too

much as they allow the feet to get out of shape. Welcome any style that permits adjusting the shoe over the instep and has a medium heel. Cheap shoes are usually stiff, poorly proportioned, and overdecorated. Open toes and heels are America's pets, but fashion experts frown on them for street wear—they do not keep the feet clean and do not give good support in walking.

Keep shoes in shape by walking with toes straight ahead, having heels straightened when necessary, and keeping the leather soft and clean. Keep your shoes as new looking as you can as long as you can.

Gloves

Fabric gloves are indispensable. They should fit as neatly as kid gloves; have a fitting before buying. "Cadet" sizes are for short fingers. Outseam stitchings are good on sport gloves and shorties, but they make the hand appear larger (Fig. 26). Fancy trims, cuffs, cording, tucking, and pattern weaves are not in as good taste as plain pull-ons. Make certain that there are no rips, especially in the gussets. Look for durability and flexibility in fasteners or buttonholes. See that the thumb has room. Knitted fabric fits better than woven. In either case, a close, fine construction looks and wears better than one noticeably loose or sleazy. String gloves are serviceable for general wear but not harmonious with fine things or prints (Fig. 26, p. 130).

For sport and winter wear, capeskin, and pigskin are the good buys. For dress, suede and glacé kid are excellent but expensive. You may make them yourself of fabric like jersey or velvet, or even of leather.

Good leather feels soft and supple, not stiff or papery. Look for a guarantee against crocking or fading, especially in black suede. Genuine pigskin is labeled as such or carries the trade term "Peccary." Some leathers are washable, others not, so read your labels. Chamois and doeskin are usually washable—avoid those with thick and thin places.

Handbags

In buying a utility handbag for general use, it is wiser to match it with your shoes in color and, if possible, in leather. Calf, cow-

hide, and goat skin are good buys. Pig, seal, and alligator are more expensive. Suede is not durable and fades, except in the guaranteed, high-priced bags. Patent leather (real or plastic) is not generally considered appropriate for winter. A leather lining is most durable but costs more. Avoid light colors and poor stitching. A slide fastener, secret compartment, and attached well-placed coin purse add to the convenience and safety. Strap handles are good for travel but not so youthful in effect. Look for firm seams and reinforcements, ample gussets, strong frame, safe closing, and absence of a cheaper trim. Snaps make poor closings. Hand tooling limits a bag to sport wear. Shoulder-strap styles are definitely not for late day or evening.

Handkerchiefs

Select handkerchiefs that will wash white and are cut on the grain (to insure their ironing straight). Handkerchiefs with plain narrow hems or rolled hems with initials or monograms are not cheap, especially in linen, but they are the mark of a "lady." Plain hems for morning and general utility is the accepted rule; monograms, neat narrow lace after eleven; colors for afternoon, chiffon not before five. They should appear immaculate. A handkerchief should never be in evidence when handling food—either while working in a laboratory or while at a tea.

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EXERCISES

1. Compare the skirts made in class with some ready-mades.
2. Compare an Orlon fleece jacket with wool, cashmere, and camel hair jackets in varying grades; a vicuña coat with a cashmere.
3. Bring sweaters to class to illustrate good and poor buys in several price ranges.
4. Ask a store buyer to demonstrate values in the $20 dress compared with a $40 or $60 dress, or suit.
5. Let each girl assume responsibility for an exhibit and report on "good buys" in slips, panties, bags, belts, flowers, etc., distinguishing between advertising "puffs" and authoritative statements.
6. Have a demonstration in how to measure, put on, pull off, and launder gloves.

6

BUYING AND PREPARING PATTERNS

Should I buy dresses by hip measure or bust measure?—the patterns are always too tight around my hips. Why doesn't the pattern company indicate crosswise grain lines? Do ready-made dress sizes correspond to pattern sizes? Why are the front and back shoulder seams unequal in length? Why should we be so particular as to label the pattern pieces right side up? In making a pattern larger isn't it all right to add a seam all around the edges?

Before buying a pattern you should have made most of these decisions:

1. The purpose, need, or use of the proposed garment.
2. The type of fabric that fits this purpose.
3. The color or range of colors that harmonize with your basic wardrobe and the accessories on hand.

Study ready-to-wear garments and fashion magazines for recent style trends and details. Tentatively decide on the fabric. Can you afford it? Will it "do something for you"? Will you be able to handle it?

Select several possible patterns. Which ones are the most becoming to you? Best suited to the fabric? Within your dressmaking ability? Easy to care for?

Decide on one pattern. Consider the cost of the pattern. Prices range from thirty-five cents to two dollars each. A beginner will naturally choose a simply cut design which does not cost as much

as an intricately cut, high style costume pattern. It is often an economy to pay above the average price because the illustrations on the guide sheet are larger, the directions are more completely and clearly worked out, and the design details are developed in better proportions and with more originality. A beginner is placed at a disadvantage with a pattern in which directions are too few, incomplete, too small, or crowded on the guide sheet.

PATTERNS FOR BEGINNERS

A pattern that is easy for beginners to cut and sew has:

1. Relatively few pieces, such as four gores in the skirt rather than seven.
2. The right and left parts cut alike.
3. Simple gored skirt rather than one with pleats or a yoke.
4. Short or straight sleeves rather than long, fitted sleeves, where darts or a placket are needed; or sleeveless.
5. Simple darts and tucks rather than curved darts, slot seams, faced darts over insets, gathers entering a dart.
6. A few larger tucks or pleats rather than many narrow ones.
7. Pleats and tucks folded on the grain rather than on the bias.
8. Few or no pieces cut bias or very circular—mostly on straight of goods.
9. Few inset details as inset belt, godets in gores, or kick pleats.
10. A simple neckline rather than a complex notched collar or collar cut in one with the blouse front. (A facing is a simpler neck finish than a collar.)
11. Lower edge of the blouse plain when attached to a gathered skirt, or gathered only when attached to a plain gored skirt. If both are full, an inset belt or tape is necessary to control the two separate sets of gathers.

A pattern that may give trouble in fitting will be: one of incorrect size; a skirt pleated all the way around; a drop-shoulder yoke effect. A skirt with gathers requires little or no fitting as compared with a plain gored skirt, but six gores are easier to fit than two or four. A garment with a good many seams and darts is more easily fitted.

Decorative features should also be considered. For example, facings are easier to apply than bindings, but bindings are easier than pipings or cordings. Piped buttonholes should be made right after the first fitting; worked buttonholes may be left to the last. Bound buttonholes are easier than worked ones and piped are

easier than bound buttonholes. Machine-made buttonholes may look better than hand-worked buttonholes, and can be left until last.

PLANNING OR CHECKING THE DESIGN

Simplicity of cut and decoration is the keynote to a good dress design.

Decoration is most successful when it is cut or made into the garment during construction, rather than when it is applied or added as an afterthought. Self-trimming such as piped buttonholes, tucking, or pleating is the most economical method of securing beauty through decoration if you know how to sew well, but is usually expensive in ready-made clothes because of the labor problem. You can learn how to do these things. If you don't possess this skill, make simpler clothes and buy a handsome belt or buttons, or buy richer fabrics. Cheap ready-mades are conspicuous for their overuse of cheap tawdry "trimmings," often used to conceal poor workmanship or attract your eye away from poor fabric.

There should be some element beyond monotonous plainness which is slightly unexpected, which shows imagination and a desire to interest the observer in an individual sort of way without being queer, spectacular, unharmonious, or more important than the fundamental simplicity. We call this quality "distinction" or "character." Designers study historic costumes, not to copy these elements, but to analyze the art elements creating beauty. Be careful not to use too many ideas in one costume. The more character evidenced in texture and color, the less necessity there is for decoration.

Good sewing, pressing, and fitting are absolutely necessary to bring out the beauty of line in the design. Designing is selecting and arranging materials to secure order and beauty. If a garment is not cut, stitched, pressed, and fitted so as to be neat, fresh, clean-cut in line and shape, there can be no order, hence, no beauty.

Exercise care in combining the blouse of one pattern with the skirt or sleeve of another pattern. The seams of the skirt should seem to continue on with darts or seams in the blouse. Some element of similarity should exist in the parts to create harmony of shape or decoration. A full blouse requires a plainer skirt and a full skirt a less full blouse to avoid excess bulk and to create interest (Fig. 15, p. 80). Evaluate the patterns you are considering in

FOR ALL PATTERN COMPANIES
REVISED MEASUREMENT CHART

Approved by the Measurement Standard Committee of the Pattern Industry, June 15, 1956

Select your size by the *bust* measurement on this revised chart. That size, then, is your correct size for all patterns in pattern books even though the bust measurement on the envelope may be stated differently.

These are actual body measurements, not garment measurements

MISSES' SIZES:

Buy Size	10	12	14	16	18	20
If Bust is	31	32	34	36	38	40
Waist	24	25	26	28	30	32
Hip	33	34	36	38	40	42
Back Waist Length	15¾	16	16¼	16½	16¾	17

WOMEN'S SIZES:

Buy Size	40	42	44	46	48	50
If Bust is	42	44	46	48	50	52
Waist	34	36	38½	41	43½	46
Hip	44	46	48	50	52	54
Back Waist Length	17⅛	17¼	17⅜	17½	17⅝	17¾

HALF SIZES:

Buy Size	12½	14½	16½	18½	20½	22½	24½
If Bust is	33	35	37	39	41	43	45
Waist	27	29	31	33	35	37½	40
Hip	37	39	41	43	45	47	49
Back Waist Length	15¼	15½	15¾	16	16¼	16½	16¾

JUNIOR MISSES' SIZES:

Buy Size	9	11	13	15	17
If Bust is	30½	31½	33	35	37
Waist	23½	24½	25½	27	28½
Hip	32½	33½	35	37	39
Back Waist Length	15	15¼	15½	15¾	16

TEEN SIZES:

Buy Size	8	10	12	14	16
If Bust is	29	30	32	34	36
Waist	23	24	25	26	28
Hip	31	32	34	36	38
Back Waist Length	14½	14¾	15	15¼	15½

SIZES FOR SKIRTS, SLACKS, AND SHORTS:

Teen Sizes:					
Waist	23	24	25	26	28
Hip	31	32	34	36	38

Jr. Misses' Sizes:					
Waist	23½	24½	25½	27	28½
Hip	32½	33½	35	37	39

Misses' and Women's Sizes:										
Waist	24	25	26	28	30	32	34	36	38½	41
Hip	33	34	36	38	40	42	44	46	48	50

SUB-TEEN SIZES:

Buy Size	8s	10s	12s	14s
If Bust is	28	29	31	33
Waist	23	24	25	26
Hip	31	32	34	36
Back Waist Length	13½	13¾	14	14¼

CHUBBY SIZES:

Buy Size	8½CH	10½CH	12½CH	14½CH
If Breast is	29	31	33	35
Waist	27½	28½	29½	30½
Hip	32	34	36	38
Back Waist Length	12	12¾	13½	14¼

CHILDREN'S SIZES:

Buy Size	½	1	2	3	4	5	6
If Chest is	19	20	21	22	23	23½	24
Waist	19	19½	20	20½	21	21½	22
Hip						25	26
Back Waist Length							10½

GIRLS' SIZES:

Buy Size	7	8	10	12	14
If Breast is	25	26	28	30	32
Waist	22½	23	24	25	26
Hip	27	28	30	32½	35
Back Waist Length	11	11½	12¼	13	13¾

BOYS' SIZES:

Buy Size	1	2	3	4	5	6	8	10	12	14	16
If Chest is	20	21	22	23	23½	24	26	28	30	32	34
Waist	19½	20	20½	21	21½	22	23	24	25½	27	29
Hip					24	25	27	29	31	33	35
Neck Base Girth						11½	12	12½	13	13½	14

MEN'S SIZES:

Chest	32	34	36	38	40	42	44	46	48	50
Waist	28	30	32	34	36	38	40	42	44	46
Neck Base Girth	13½	14	14½	15	15½	16	16½	17	17½	18
Shirt Sleeve Length	33	33	33	33	34	34	34	35	35	35

DETAILS OF PATTERN SIZES

	JUNIOR MISS AND MISSES SIZES							LARGER SIZES						TEEN AGE SIZES				HALF-SIZES						
Size	10	11	12	13	14	15	16	18	20	40	42	44	46	10	12	14	16	12½	14½	16½	18½	20½	22½	24½
Basic Body Measurements																								
Bust	31	31½	32	33	34	35	36	38	40	42	44	46	48 Ins.	30	32	34	36 Ins.	33	35	37	39	41	43	45 Ins.
Waist	24	24½	25	25½	26	27	28	30	32	34	36	38½	41 "	24	25	26	28 "	27	29	31	33	35	37½	40 "
Hip	33	33½	34	35	36	37	38	40	42	44	46	48	50 "	32	34	36	38 "	37	39	41	43	45	47	49 "
Back neck base to natural waistline	15¾	15¼	16	15½	16¼	15¾	16½	16¾	17	17⅛	17¼	17⅜	17½"	14¾	15	15¼	15½"	15¼	15½	15¾	16	16¼	16½	16¾"
Shoulder length from normal neckline	4¾	4¾	4⅞	4⅞	5	5⅛	5⅛	5¼	5⅜	5½	5⅝	5¾	5⅞"	4⅝	4¾	4⅞	5 "	4⅝	4¾	4⅞	5	5⅛	5¼	5⅜"
Back width below shoulders	13	13¼	13½	13¾	14	14¼	14½	15	15½	16	16½	17	17½"	13	13½	14	14½"	14	14½	15	15½	16	16½	17 "
Arm measurement about 1 inch below armpit	9½	9¾	10	10¼	10½	10¾	11	11¾	12½	13	13¾	14½	15¼"	9½	10	10½	11 "	10	10½	11	11¾	12½	13	13¾"
Sleeve length under arm	16¾	16⅞	17	17⅛	17¼	17⅜	17½	17¾	17¾	17¾	17¾	17¾	17¾"	16½	16¾	17	17¼"	16	16¼	16½	16¾	16¾	16¾	16¾"
Skirt length about (from natural waistline at front)	29¼	29½	29½	29¾	29¾	30	30	30¼	30¼	30¼	30¼	30¼	30¼"	27½	27¾	28	28¼"	28½	28¾	29	29¼	29¼	29¼	29¼"
Skirt length about (from natural waistline at back)	29¾	30	30	30¼	30¼	30½	30½	30¾	30¾	30¾	30¾	30¾	30¾"	28	28¼	28½	28¾"	29	29¼	29½	29¾	29¾	29¾	29¾"

Compare your own measurements with the figure measurements of this chart to help decide on *amounts* of alteration to be made in your pattern. The back lengths will help you decide on *class* of pattern to buy.

terms of harmony, proportion, balance, rhythm and emphasis (p. 99).

BUY THE CORRECT PATTERN SIZE

Successful dressmaking begins with a pattern of the right size—based on actual body measurements, *not age*. Patterns are designed on standardized specifications (see Revised Measurement Chart). Each pattern has an allowance over the basic measurements to provide *ease* for action, to secure design interest. Flares and curves of armholes vary both with the season and the pattern company.

Practically all pattern companies base the size of their patterns on a standard scale of measurements which is printed on the pattern envelope. A more complete set of measurements is to be found in the counter book or fashion book. *Misses* patterns in sizes 10, 12 and 14 are the ones most commonly used by college girls about 5 feet 6 inches tall. These sizes correspond to bust measures of 31, 32, and 34 inches respectively, which correspond to definite hip and waist measurements.

Teen patterns are for slender figures, high bosomed, and short in waist and skirt—about 5 feet 4 inches tall. *Sub-teen* patterns—shorter and narrower in back and bust—are designed for the girl in early maturity—about 5 feet tall. For the *Chubby, Half-Size* and *Women's* figures consult pattern books or the Revised Measurement Chart. Compare your back length with the chart to decide if one of these classes of patterns is a better choice than the *Misses* patterns.

TAKING YOUR MEASUREMENTS

Take your measurements at least once each season, since you are still growing. Take these measurements over a smooth-fitting foundation garment and dress—never over a jacket or bulky garment. Pin a tape snug around your natural waistline (Fig. 35). Take two sets of measurements in this way:

For Pattern Purchase

Bust—place a tape measure about 1″ below the armhole around the largest part of the bust in front and straight across or a

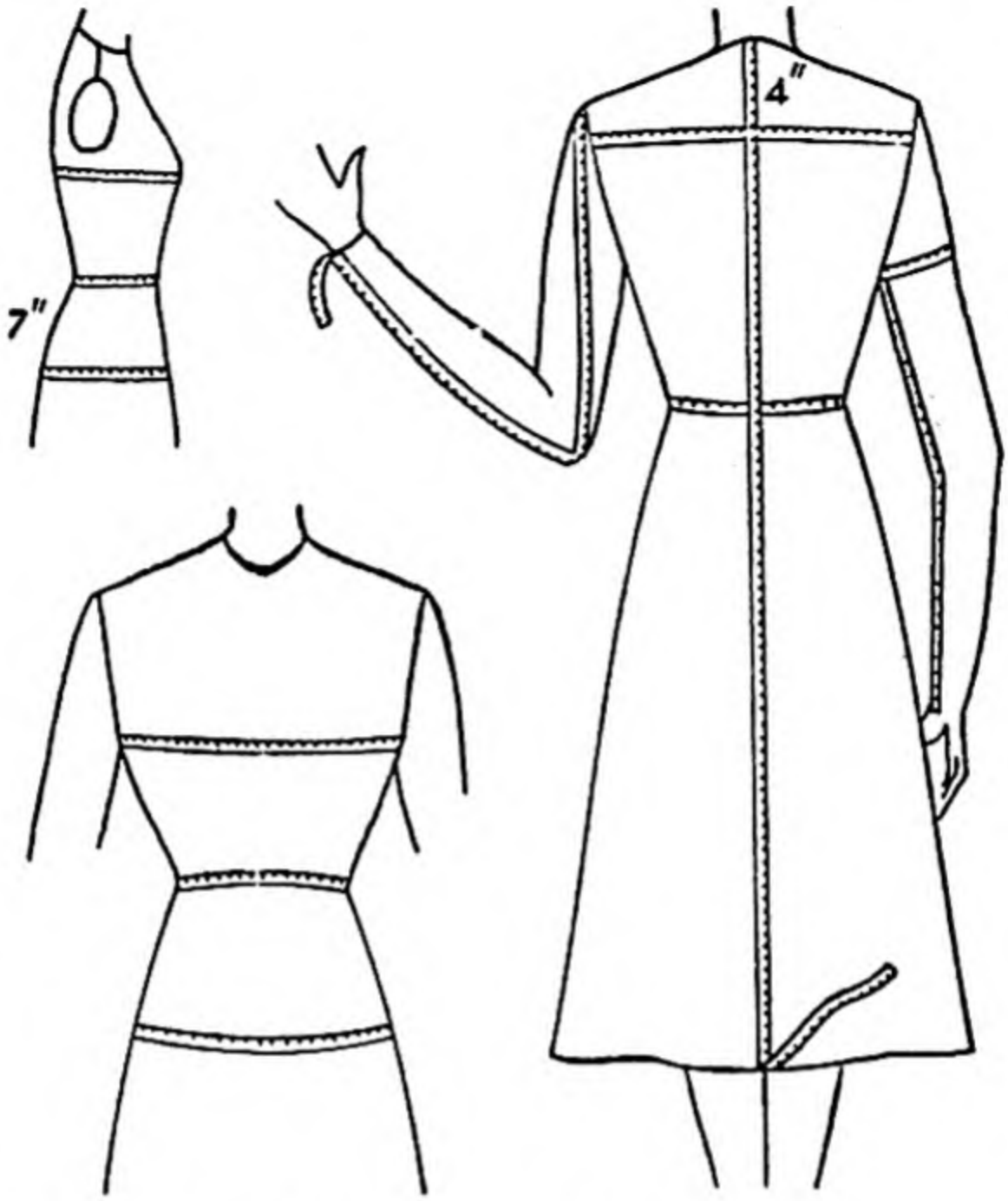


Fig. 35. Taking body measurements to select or check a pattern.

little higher in back—with tape fairly easy, snug not tight. (We no longer use the high chest measurement.)

Waist—snug, around the natural waistline.

Hips—on a horizontal level, 7″ below the waistline—not too snug.

For Pattern Alteration Later

Width across the back—4″ to 5″ below the neck, between armholes.

Arm girth—around largest part of arm about 1″ below armhole.

Arm length—from top of armhole at shoulder to the elbow and wrist at little finger with arm bent—and under arm from armhole to wrist at thumb.

Length of back—from socket bone in neck to lower edge of tape at waist, and from bottom of tape to bottom of skirt.

WHAT TO BUY

Compare your measurements with Chart of Pattern Sizes, p. 196. Use the bust measure to buy a blouse, dress, or coat pattern. Buy by hip measure for slacks or a separate skirt, because it is easier to alter waist than hip size.

Ready-to-wear garments are not made on the same set of measurements as those used by pattern companies. You must choose your pattern on the basis of what your body measures and not according to the size you buy in a ready-made. Very often ready-mades are labeled a size smaller than a pattern of corresponding measurements (National Bureau of Standards, TS–5200A).

KNOW YOUR PATTERN

THE PATTERN GUIDE SHEET

The pattern in the envelope is accompanied by a guide sheet in which the designer explains to you how the pattern is to be used for the best results. The outside of the envelope gives information of value to you at the time of purchase and usually includes:

Several "views" or styles of the garment with types of fabric most suitable.

A small scale illustration of all the pattern pieces.

A chart of the yardage requirements based on the size, width of material, and style (view) selected.

A list of necessary dressmaker findings such as lining, zipper, binding.

The measurement for all sizes taken at bust, waist, hip, the finished length at center back, and width at lower edge.

Look at the sketch of the pattern pieces to be sure that the garment is cut as you thought. Where are darts placed? Is there a seam at the waistline under the belt? Is the tie cut in one with the collar or the yoke? Is the collar applied with a shaped facing?

The guide sheet usually contains on one side:

Clear-cut views of the design.

An explanation of symbols, e.g., which are grain lines, which edges go on a fold.

A diagram of the pattern pieces, numbered to indicate the parts, with directions as to where to locate the grain line, where to make necessary piecings, how many copies to be cut of each piece, where folds, darts, or hems occur, alteration lines.

Sometimes numbers are used to indicate matching notches, letters to indicate parts and sometimes the order of joining.

Numerous layouts to correspond to certain widths of material, sizes, napped fabrics, and views.

On the other side are given dressmaking instructions such as seam finishing, and specific step-by-step methods to use in putting this garment together. *Most important is the statement of the amount of seam allowance provided.* Some patterns have an extra wide allowance on the silhouette seams to allow for letting out during fitting.

The more you sew and follow instructions furnished with commercial patterns, the more you will learn about dressmaking. As a beginner, you should learn to interpret and follow these printed directions. In addition, you and your instructor can work out other good methods or modify the ones given based on such underlying principles as found in the succeeding chapters of this book.

RECOGNIZING THE PARTS OF A PATTERN

Early in your dressmaking career it is important to recognize at a glance where each pattern piece belongs in the finished garment or on the wearer. A child is apt to get a neckline confused with an armhole and you think it is very amusing. At your age you wouldn't make such an error. But do you know the differences between the front and back of a blouse as to length of shoulder seam, shape of neck, armhole, and width at waistline? If not, study Fig. 283, p. 567. You must learn to distinguish the front from the back of the sleeve in order to make a pair of sleeves and to place the right sleeve in the right armhole (Fig. 36).

Unusual cuts may not be identified at first glance but a study of the pattern guide sheet and a comparison with the sketch on the pattern envelope enables one to know where they belong in the dress. Usually it is necessary to study the notches to find out how the parts are joined.

TESTING PATTERNS BY MEASUREMENTS

Compare your body measurements or the measurements of a satisfactory garment similar in style and texture with measurements at corresponding places on the pattern.

In measuring the pattern, measure from seam line to seam line or to center fold—not to or from the cutting edges. In adjusting a pattern to body measurements, compare your measurements with the chart on pp. 196–198 and allow for the amounts of ease given on p. 343. Shoulder-length measures are not as valuable as the width across the back because of possible variation in the style of neckline and because it is difficult to locate the ends of the shoulder seam on a sloping neck or a rounded arm. The underarm seam is difficult to measure, too, because the new pattern may have the armhole set differently than that in the dress you are wearing or measuring.

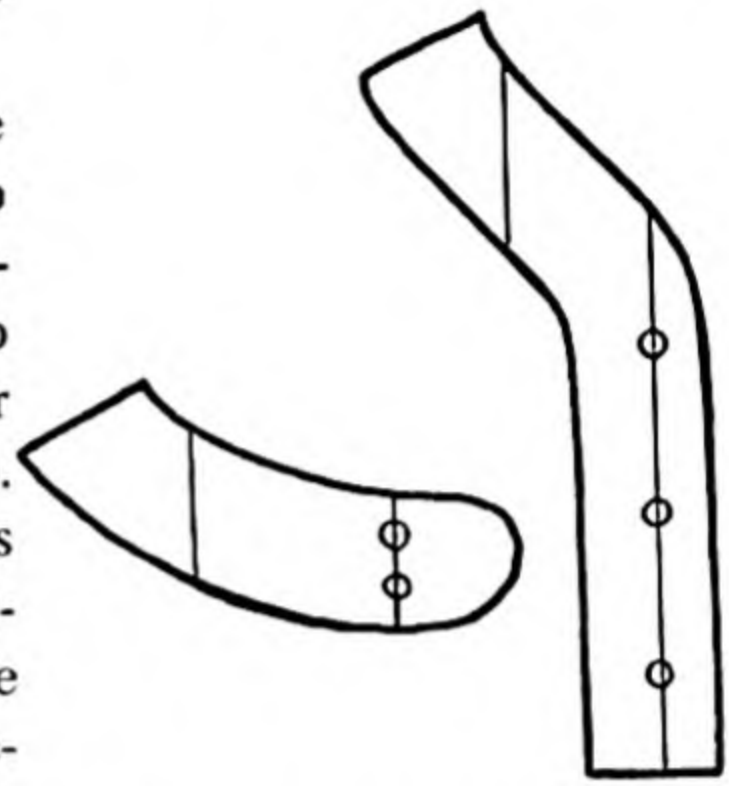


Fig. 41. Draw several parallel grain lines on narrow odd-shaped pieces.

The best method is to pin the pattern together and try it on (Fig. 42).

TESTING PATTERNS BY A TRIAL FITTING

1. Pin the pattern together as if you were basting it (or by lapping one piece over another) seam line on seam line, matching notches—to fit the right half of the figure. Place pins parallel with and on the seam line.

2. Pin in pleats, darts, and hems according to perforations or marked lines. Instead of gathers, fold in soft wide pleats. Omit pockets, collars, ties, facings.

3. Pin the parts together step by step as suggested in the pattern guide sheet, beginning with smaller sections, until you have a front blouse and a back blouse; then the shoulder and underarm seams to make a half blouse. Do not pin too close to the armhole at the underarm seam for it is easily torn apart.

4. Pin sleeve darts and seams. Wait to pin the sleeve in the armhole during fitting.

5. Pin sections of skirt together to make a half skirt front, then

a half skirt back; then pin the front to the back on a side-hip seam to make a half skirt.

6. Pin blouse and skirt together at the waistline (to a belt, if inset). The result will be half of a garment reaching from center back to center front for the right half only. If part of the garment is asymmetrical in design, that part only will be cut as a whole piece and the remainder a half.

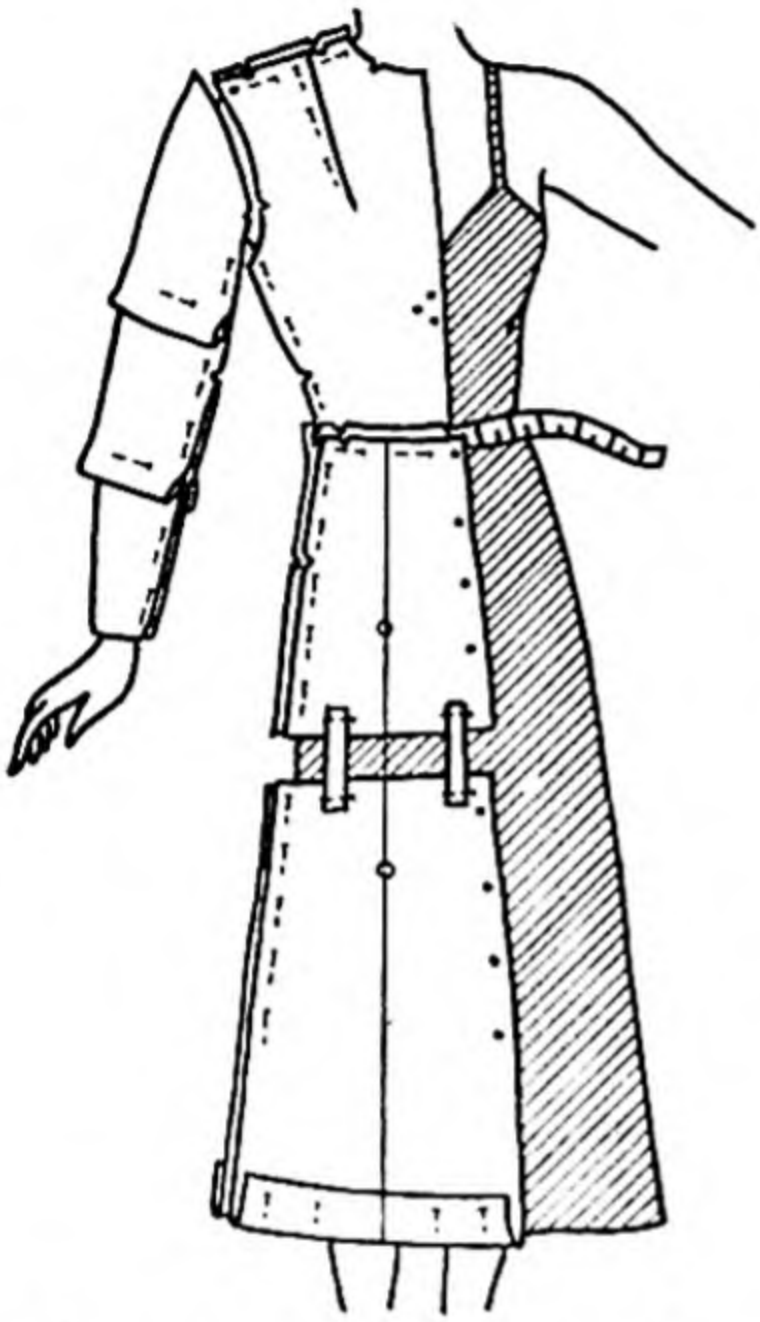


Fig. 42. Pattern pinned together and fitted on the figure.

7. Pin up lower hem lines.

8. Arrange for assistance in fitting and making decisions.

9. Try on the paper pattern over foundation garments, slip (and shoulder pad, if any). Try on jacket and coat patterns over dress or blouse. Pin the waistline of the pattern to a tape around your normal waistline. Anchor center front and center back to your slip and the shoulder seam to your slip strap (Fig. 42).

10. Before the mirror examine the pattern as to:

Proportions, style features, and becomingness.

Length above and below waistline, sleeves.

Ease in width—no riding-up.

Balance—no bulging away at neck, armhole, or lower edges.

"Set" and direction of seam lines.

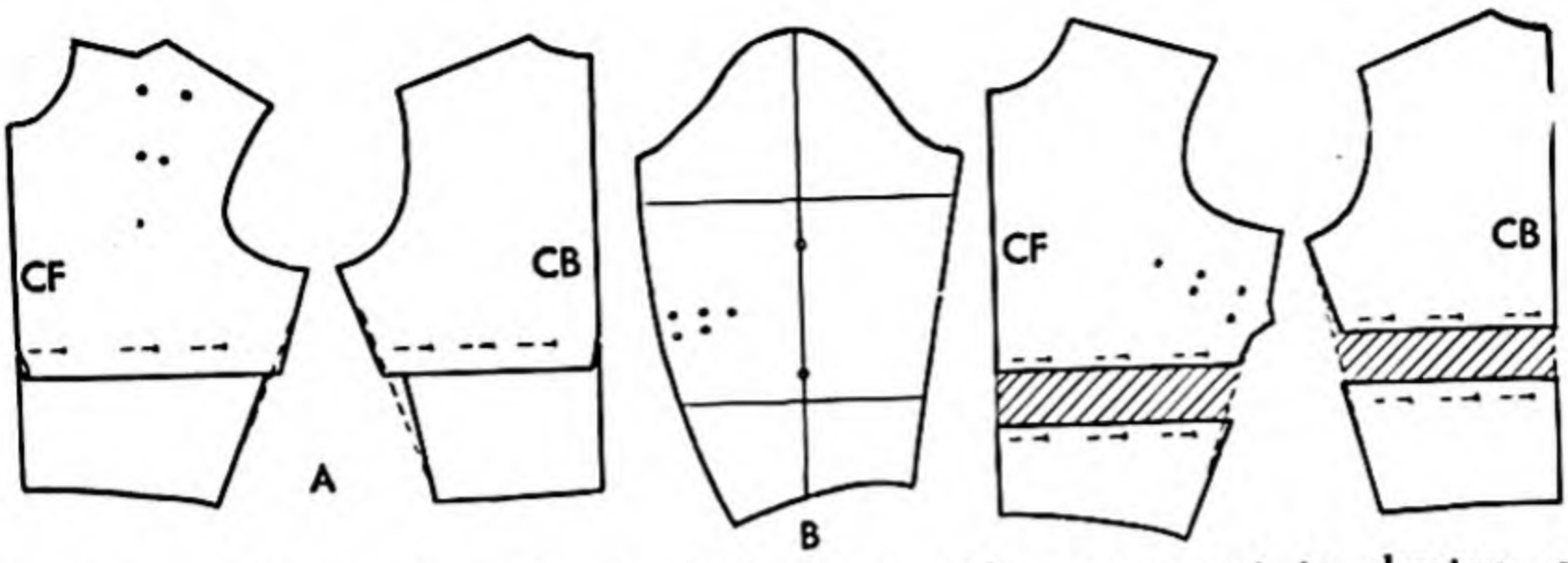
Note the kind and amounts of change needed. Pin darts and tucks to fit on the person where possible. Mark best places to alter.

11. Carefully remove the pattern, alter it accurately, and try it on again. Repeat until the pattern seems satisfactory (Figures 43, 44, 45 and 46).

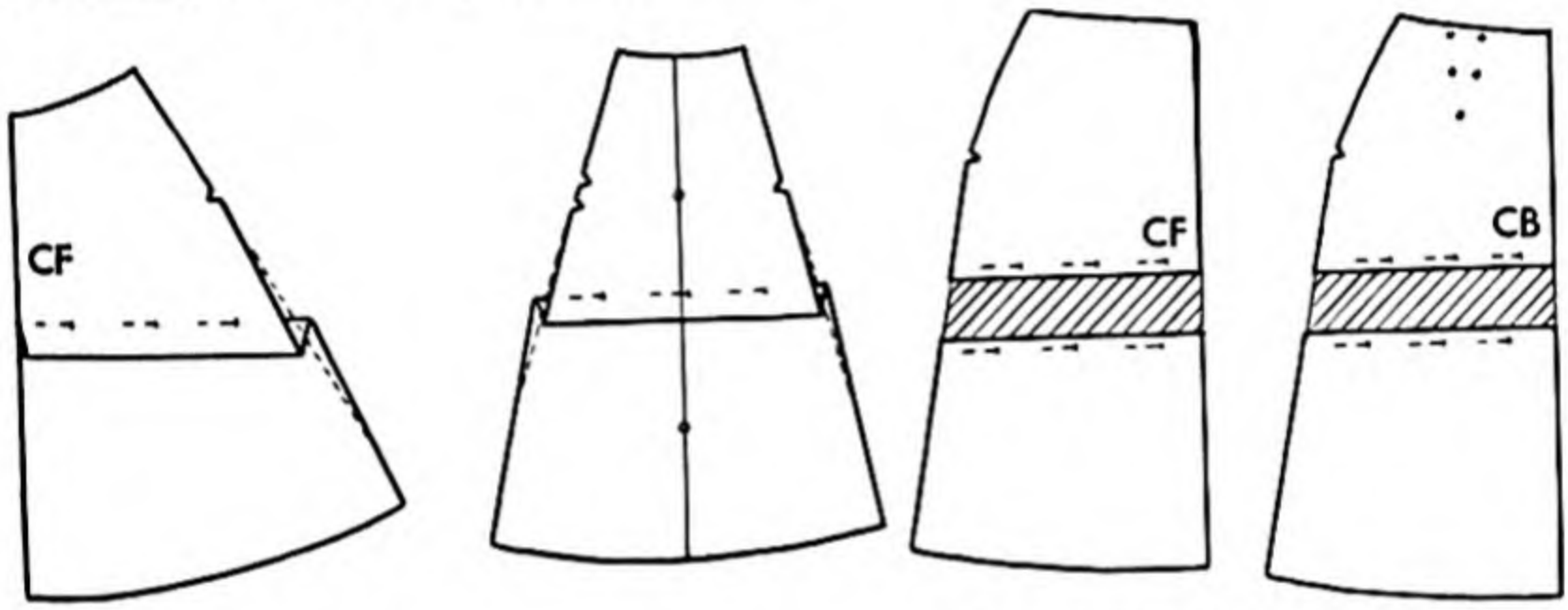
WHAT TO LOOK FOR IN TRYING ON THE PATTERN

1. Does the garment reach from center front to center back with ease without displacement? Does the blouse or skirt ride up? Decide where it is too tight, how much to let out and where. Decide where it is too loose, how much to take up and where. Decide on changes for length (Fig. 43).

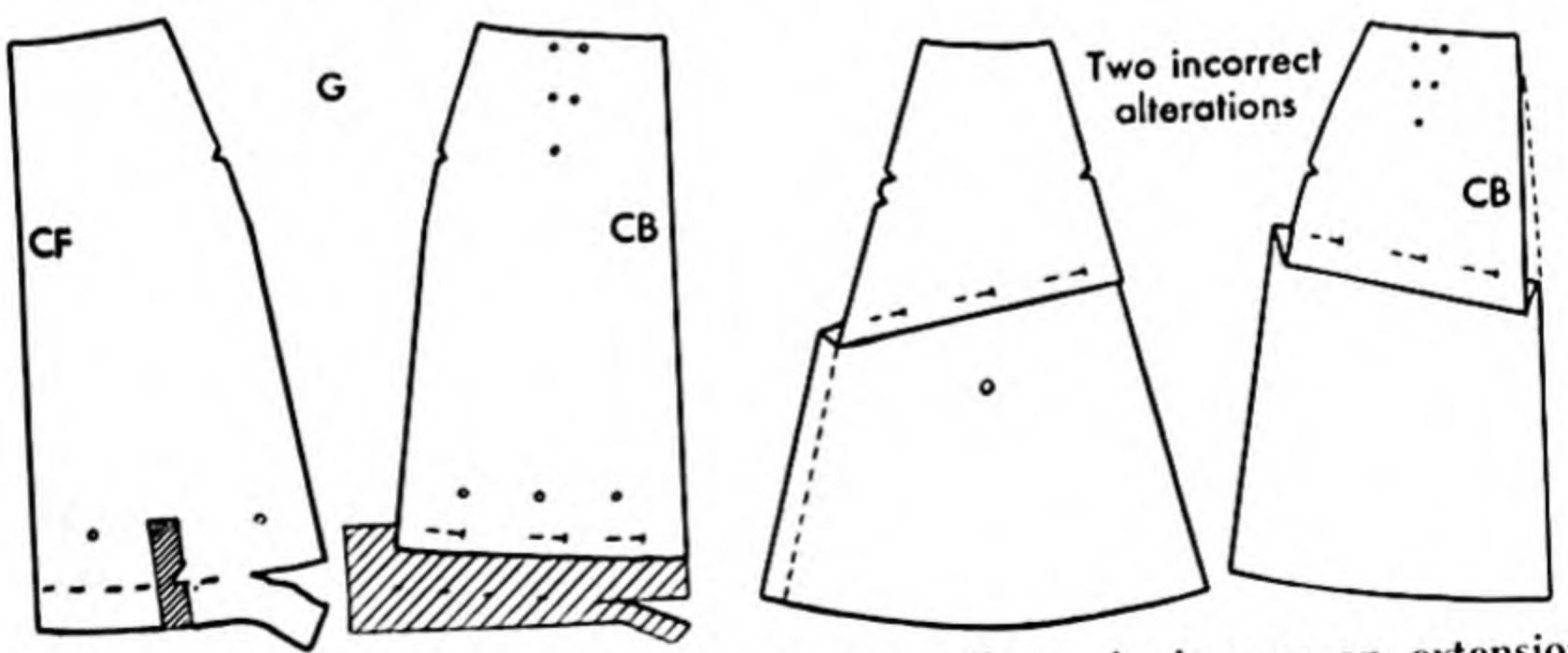
2. Is the shoulder seam the correct length for the present mode? If it is too long and the blouse is also too full or too wide at bust and back, take a lengthwise tuck from shoulder to waist on both front and



To shorten blouse, A, make tucks half as wide as amount to shorten, on lines at right angles to lengthwise grain line—along perforations of pattern between bust and waist—front and back the same amount. Draw transitional lines to correct jogs in seam lines. B, alter between points of articulation—above and/or below darts. *To lengthen blouse,* C, slash pattern horizontally and spread, avoiding darts.

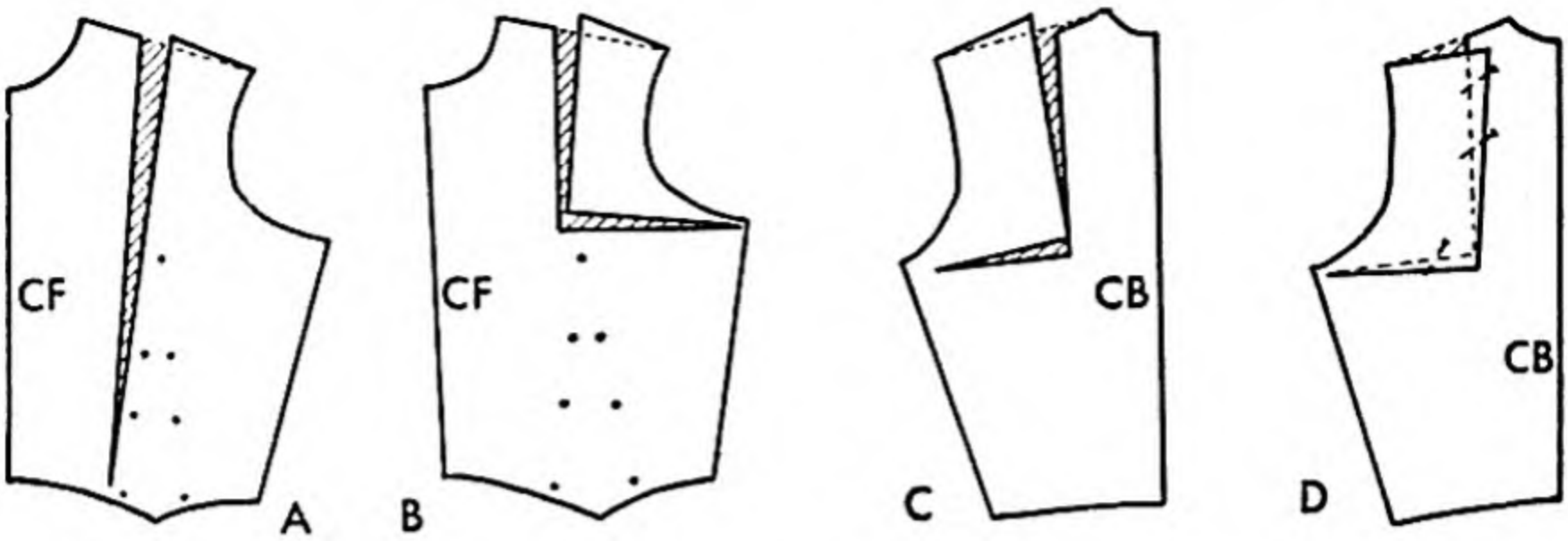


To shorten gores, D, make tucks half as wide as amount to shorten, on horizontal pattern guide lines between hip and knee. E, make all tucks (or slashes) at right angles to grain line to preserve balance. Correct jogs at seam lines. *To lengthen gores,* F, instead of tucks, slash and spread all gores alike; draw transitional line from *hip* to hem to correct side seams.



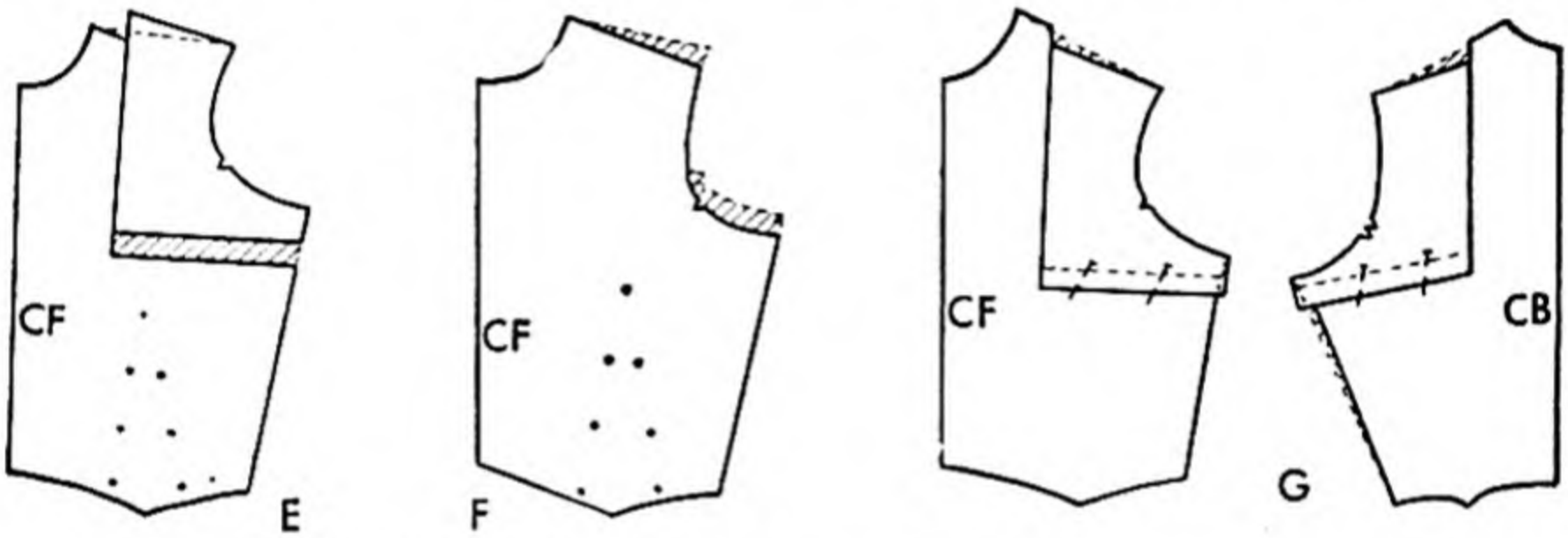
G, straight cuts may be altered by cutting off or pinning on an extension. Use a gauge for marking with accuracy and dispatch. F, disregard of original grain marks will destroy the style and set.

FIG. 43. Altering Patterns for Length.



For *broad shoulders*, A, on both front and back spread lengthwise slash to widen shoulders, chest and bust. B and C, use right-angled slash to widen shoulders and chest but not bust.

For *narrow shoulders*, D, lap slashes instead of spreading as in A, B, C.



For *square shoulders*, E, on both front and back, spread horizontal, but not vertical, slash. Or, F, draw shoulder, underarm curve and notches higher—without change in neck or sleeve. For *sloping shoulders*, G, lap crosswise, but not vertical, slash in both front and back.

Fig. 44. Blouse Pattern Alterations.

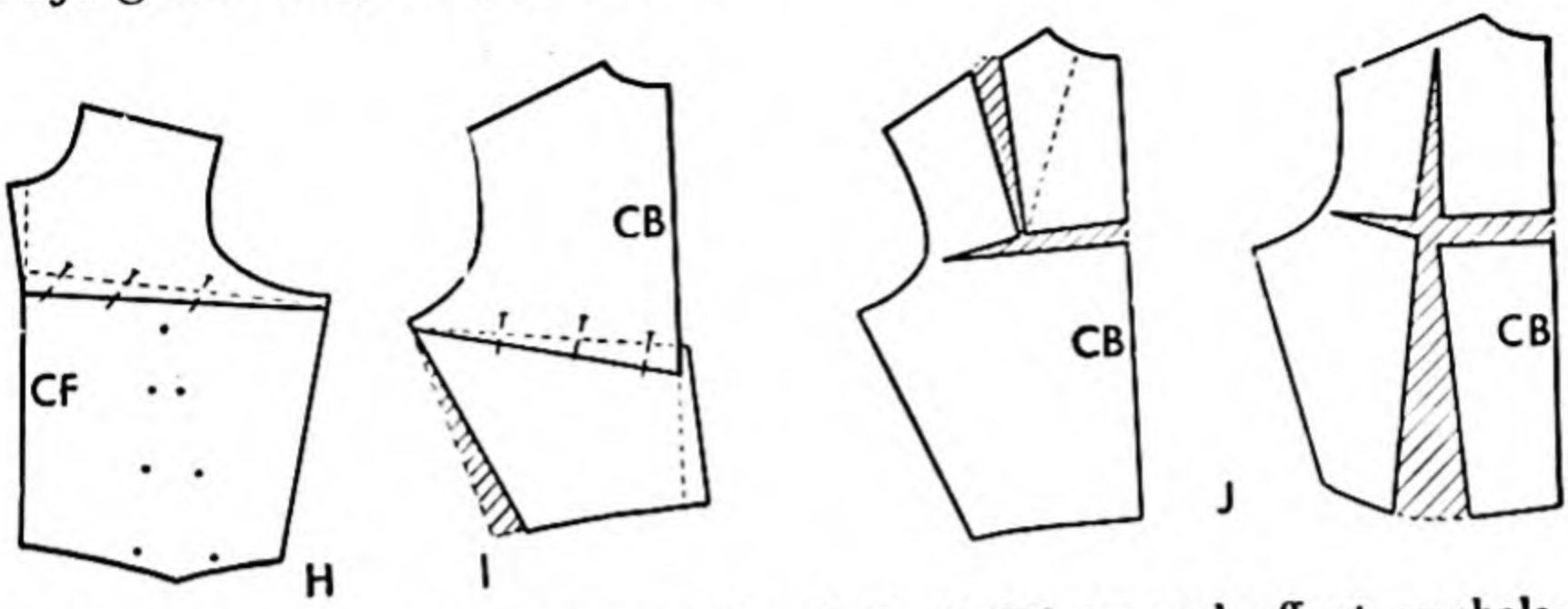
back until it fits correctly—but not tight (see p. 343, for amount of ease to leave). If the shoulder seam is too short, decide whether to widen the blouse also at the bust or just above the chest (Fig. 44) and determine amount to widen the shoulder.

3. If the pattern rests on the shoulder at the neck but not at the armscye, the person has sloping shoulders or needs a shoulder pad. Estimate the amount and the best way to remedy the fault. Will a thicker shoulder pad correct it with pleasing effect?

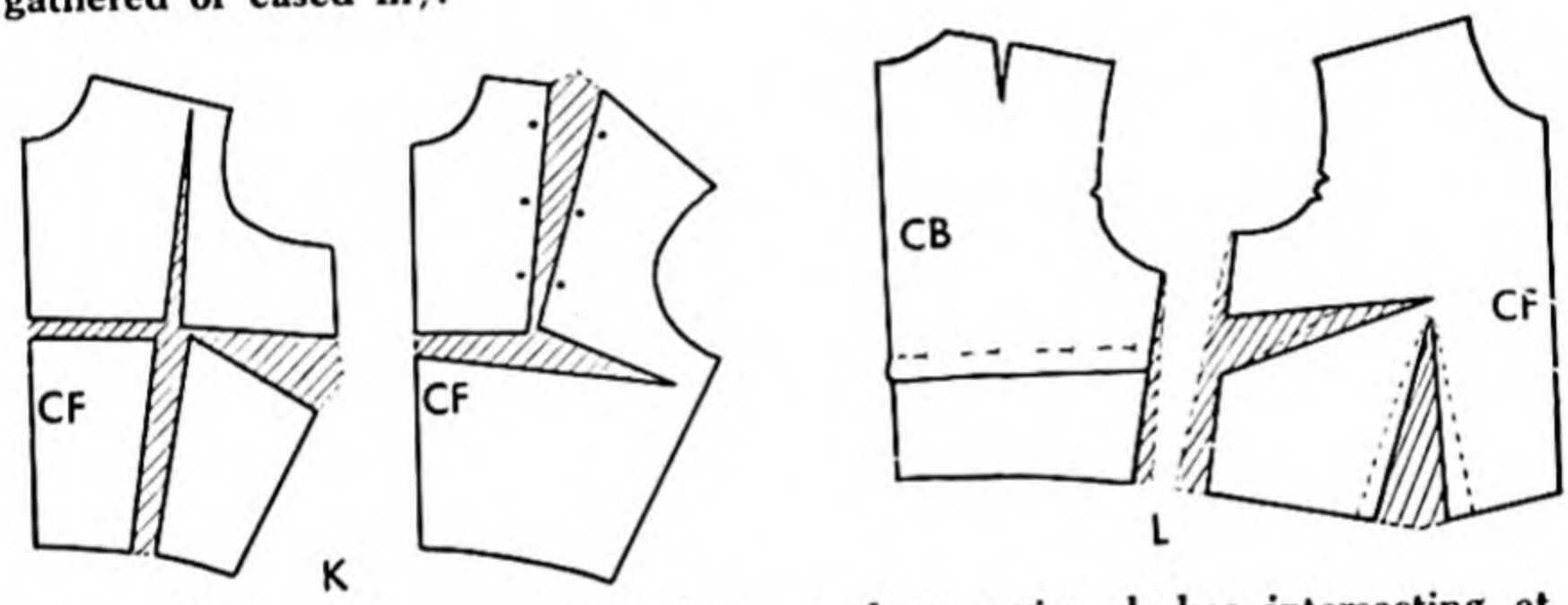
4. If the pattern bulges away from the shoulder at the neck but rests snugly at the armscye, the person has square shoulders. Estimate amount and best place to remedy. Is there room for a shoulder pad?

5. If the blouse pattern is too long in the center back but correct in length at front and side seams, see if the person has a sway-back. Fold a dart from CB to armhole to take out the needed amount (Fig. 44, I). Be sure the fault is not a prominent bust.

6. If the blouse pattern is too short in the center back but correct in length at front and side seam, correct for round shoulders. Measure



For *hollow chest*, H, lap crosswise slash at CF tapered off at armhole; trim off excess width at neck (dotted line). For *sway back*, I, slash and lap back only as shown. For *round shoulders* J, spread crosswise and lengthwise slashes intersecting at humps; make new shoulder or waistline dart (better gathered or eased in).



For *full bust*, K, spread lengthwise and crosswise slashes intersecting at point of bust, widen dart or add new one. L, back shortened to fit new underarm dart of front added to fit the bulge.

Fig. 44. Blouse Pattern Alterations (*Continued*).

the amount of length needed and make a cross where the greatest bulge occurs (Fig. 44, J).

7. If the blouse pattern is too short in front but not at sides or back, see if the bust is prominent. If the armhole bulges and the underarm seam is too far forward, the front half needs more ease. Locate the fullest part of the bust with a cross and measure the extra length required. Decide how much to add in width. See if a shoulder dart can be added or widened. Does the back need extra width too? If the underarm seam should be taken up or let out, make sleeve seams match.

8. If a skirt pattern dips in center back, or swings toward side hip, see if the wearer has a sway-back. Take a horizontal dart from CB tapering off at hip or waistline till CB hangs straight; just opposite from prominent back.

9. If the side seam swings to the front, correct for large abdomen (Fig. 45, D). If it swings back correct for large rear hips (Fig. 45, E).

10. Are waistline and neckline in the most becoming location?

11. Are closings correctly arranged and adequate?

12. Pull the sleeve up gently on the right arm until armholes match underneath—pin there if possible, at top of shoulders, and at notches. Does width at largest girth of the upper arm provide at least two inches of ease? Estimate the amount to add. If amount of ease is too great, pin two narrow tucks full length in the sleeve pattern. Does the grain line divide the ease so that it balances from front to back? Bend the arm —does the elbow dart fall on the elbow? If not, estimate the amount of change needed above and below dart. Pin in tucks to shorten (Fig. 46). Measure for extra length if needed.

13. Check or change length of belt, wrist, or neckbands.

14. Study length of blouse, skirt, sleeve, jacket, and peplum separately and in relation to each other. Is the hem allowance sufficient?

15. Remove the pattern and alter it, following Figures 43, 44, 45 and 46.

GENERAL PRINCIPLES FOR ALTERING PATTERNS

1. In order to retain the designer's good lines, keep the structural silhouette or design seams unchanged in outline and direction. To do so, make most changes within the area or center of the pattern by slashing and spreading, or tucking (slashing and lapping)—not by adding along edges.

2. Keep the grain line, or the edge to be placed on a fold, straight, in order to preserve balance in the completed pattern. To do so, make slashes or tucks parallel or at right angles to the grain line as needed.

3. Make changes in size (length or width) between points of articulation—that is, between joints where the body moves—in order to preserve lines and to create change exactly where effective.

4. Avoid making changes that cover up perforations or disturb the location of darts and decorations, unless such changes make the design more becoming. Make slashes come through darts for control of fit.

5. When changing darts and gore seams to fit the waistline do not change more than ¼" at any one place; it is better to alter darts than the hip seam to avoid a bias on the hip which may stretch out of shape.

6. Proportions are better preserved by making small changes in several places, as in gores, rather than taking the whole amount in one place. Slight changes may be made by changing the silhouette seam allowance during stitching.

7. If an alteration lengthens or shortens an edge, alter the corresponding edge it joins to match. Alter the length of a front the same as a back; a facing to match the part it faces, collar to match neck sleeves to match armholes.

8. Draw transitional lines to correct lines broken in making tucks or slashes across slanting or curved edges.

9. A pattern with straight, not slanting, sides may be changed at the lower edge. A pattern with slanting sides, such as a gore, will be widened or narrowed if altered at the lower edge, a factor which you

will have to decide is either desirable or undesirable. If the lower edge is irregular in shape, you will get safer and quicker results by changing in the area above (principle 1 above).

10. Where one side of a pattern piece is to be altered more than the other side as for a full bust, it is necessary to slash completely over to the opposite side (in order to make the pattern lie flat). Do not slash through the opposite side unless it, too, needs some change.

11. Make right-angled slashes where it is necessary to alter in one part without affecting other parts, such as broadening or narrowing shoulders, waistlines, and hip lines. Spread at areas needing the extra ease. Overlap at areas needing surplus fullness removed. Make new darts in a "spread" if it comes out too wide.

12. Altering for bulge difficulties such as a prominent bust and a round back or their opposites, a flat chest and a sway-back, requires two slashes, one lengthwise and one crosswise, intersecting at the point of bulge with one slash through the fundamental dart controlling the fullness over the bulge (Fig. 44). We aim to provide length and width to cover the bulge and we aim to widen the dart so that the extra fullness can be taken up to make it fit the adjoining seam. For hollows, lap the slashes and narrow the dart. If the new dart is too wide for neatness, convert to two narrow ones (Fig. 47).

13. The amount of change to make is determined best by fitting the pattern on the figure. After making alterations, try it on again or check measurements with a satisfactory garment.

14. Patterns may be altered to change the style or design (Chap. 24). This kind of change involves such problems as changing the gathers or flare in a skirt, the roll in a collar, the location of darts, the addition or elimination of a yoke, overlap, pleats, or facing. These things may make the design more becoming to you or save material when cutting. Your teacher will be glad to help where necessary. However, beginners should select suitable designs in the first place, because the teacher cannot take time to help a large number of students with such problems until they have mastered other basic skills.

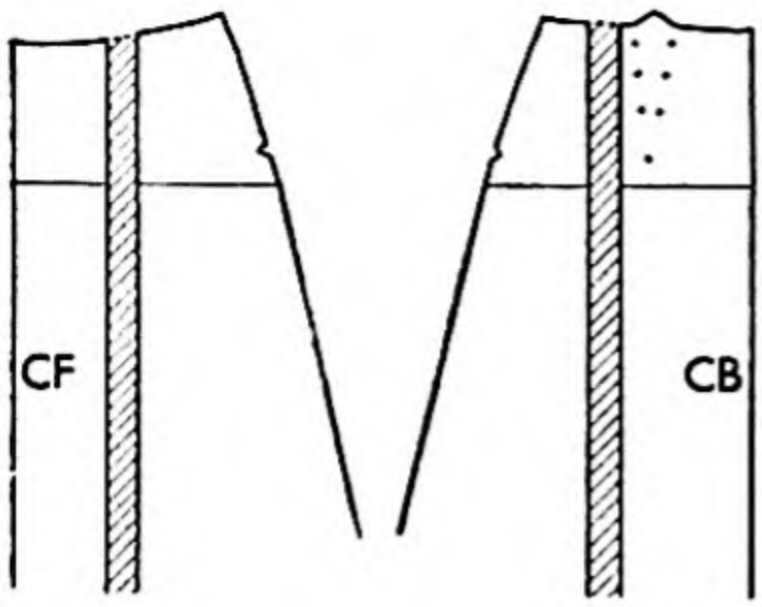
Applications of these basic principles are shown in Figures 43, 44, 45 and 46.

PRACTICAL HELPS

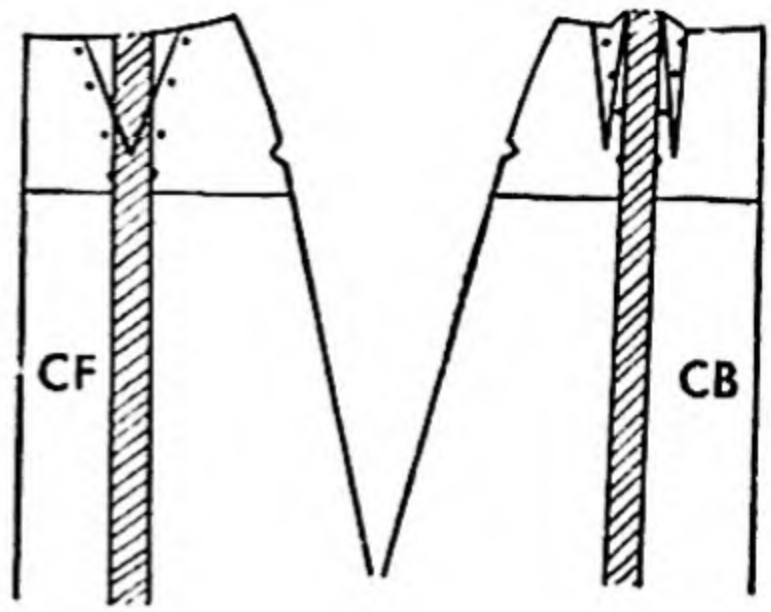
1. It is easier and less destructive of your tissue pattern to pin in tucks rather than to slash and spread. Therefore buy patterns a little too large rather than too small if you cannot buy your exact size. Supplement pins with masking or cellophane tape.

2. Do not try to change a size 14 to size 16 or vice versa. This is pattern grading* and is better left to more experienced workers. Buy the correct size in the beginning.

* See Mabel D. Erwin, *Practical Dress Design* (New York: The Macmillan Company, 1954), page 4.

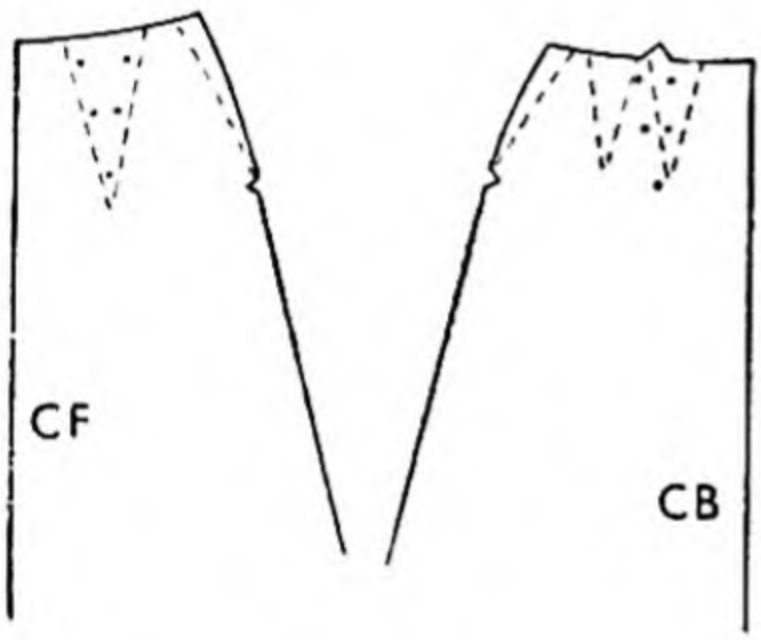


A

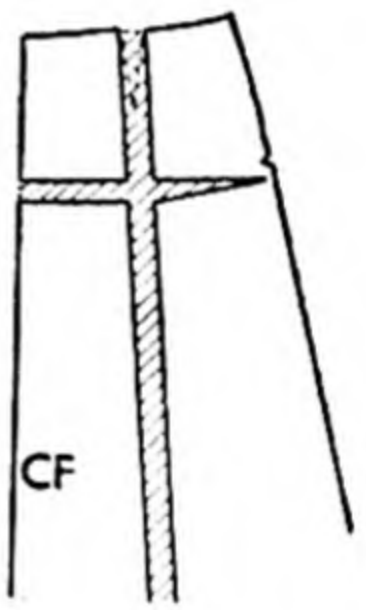


B

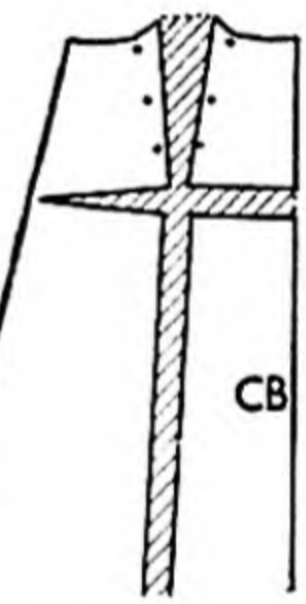
To widen hip and waist, A, slash both back and front lengthwise between hip seam and dart; separate each ¼ of total decrease desired. *To widen hip but not waist*, B, slash lengthwise through dart and spread equally to close hips and thighs. Dart will be wider but still fit waist. If desired, convert one dart to two by redrawing as in CB.



C



D



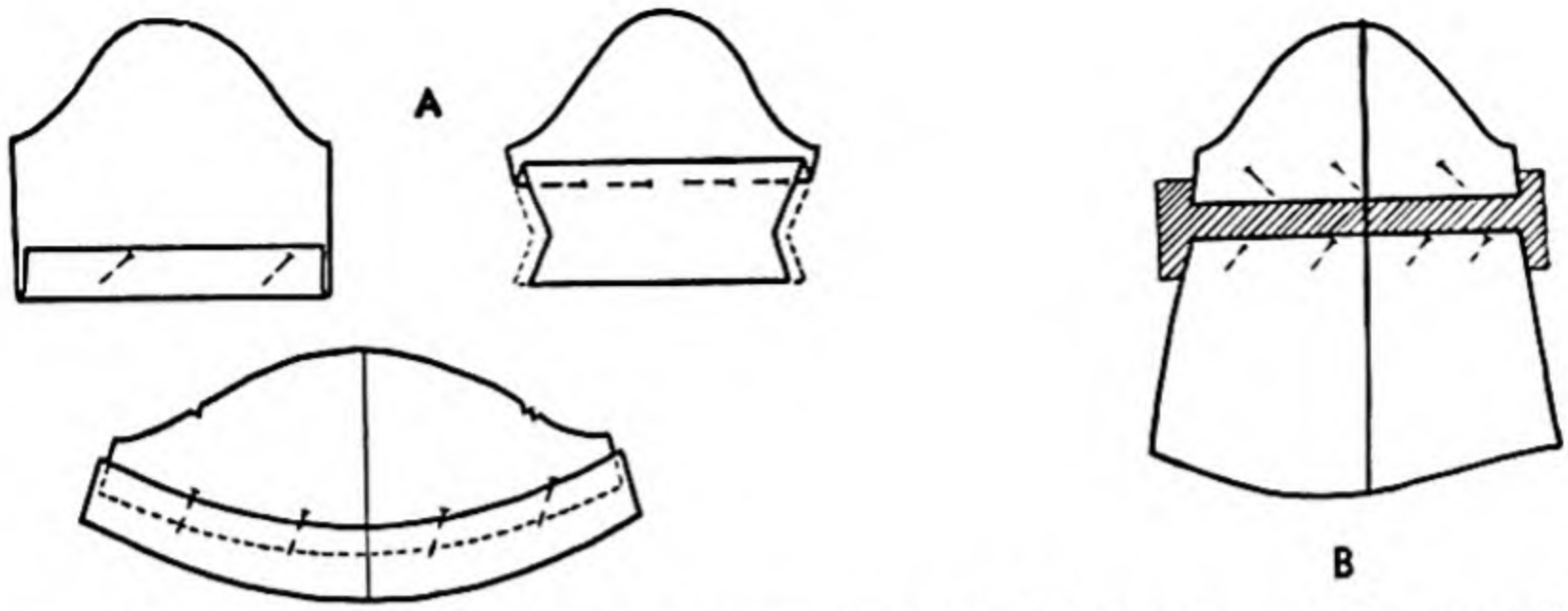
E

To fit a smaller waist, C, take up seams and darts not over ¼" each. If several inches smaller, convert one wide dart to several. Narrower darts are better because they can be kept shorter.

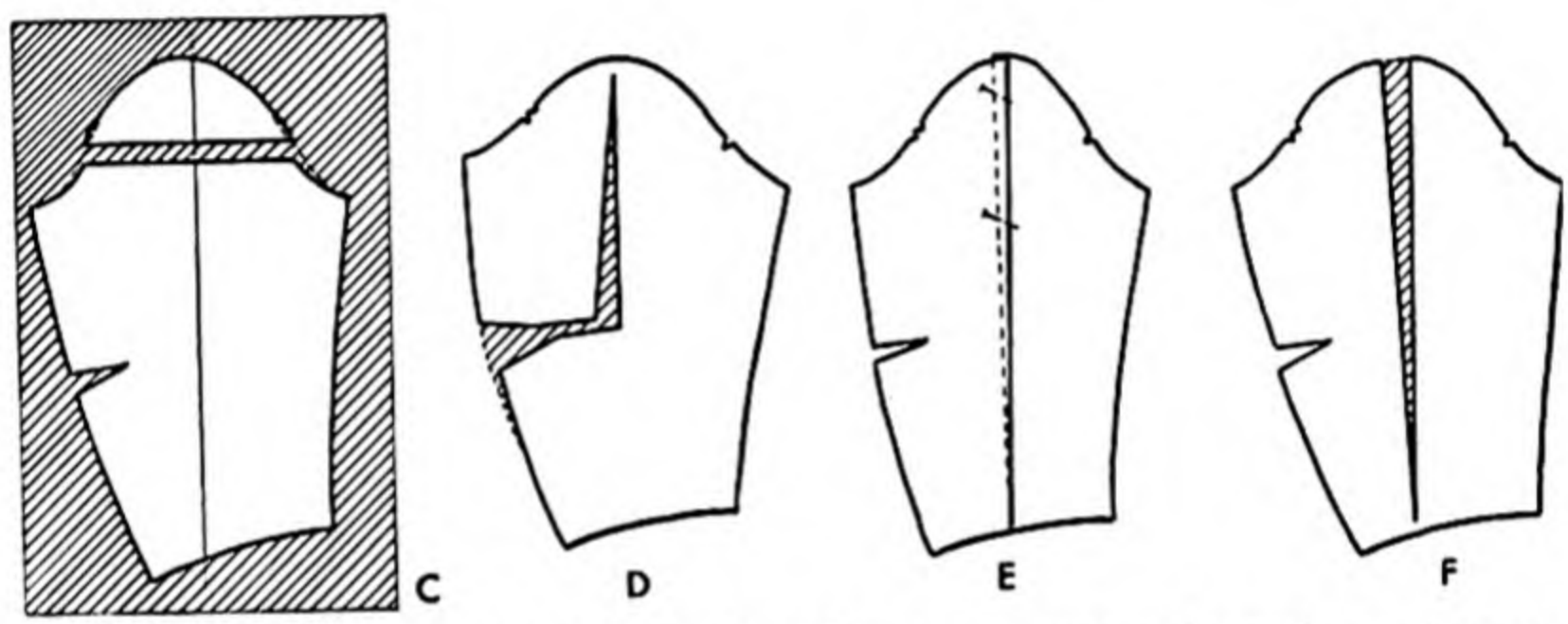
To fit a large abdomen without flare at hemline, D, spread lengthwise slash to fit circumference, making a dart at waistline; crosswise slash ends at hip and is spread at CF until length at hemline is even with back.

To fit a prominent back hip; E, slash lengthwise and crosswise of CB but not hip; make dart at waistline. *For sway back*, take tucks instead of spreading as shown.

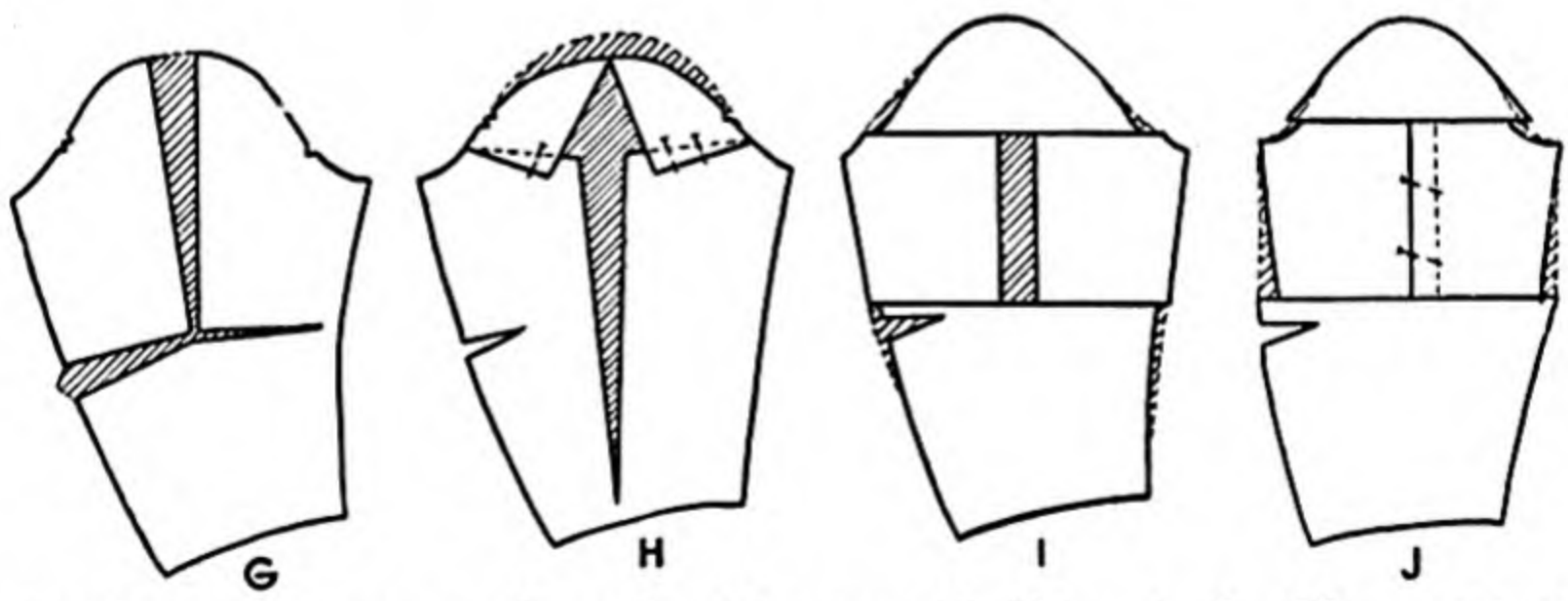
FIG. 45. Skirt Pattern Alterations.



To shorten sleeve, A, turn up hem on straight cuts; or tuck crosswise, or slash and lap. *To lengthen*, B, slash crosswise at right angles to lengthwise grain; above and/or below elbow if dart needs moving. Spread accurately and match grain lines.



To lengthen sleeve cap, C, if shoulder seam was released, or for any other reason cap is too short, slash crosswise above notches and spread. Match grain lines and correct curves. For *large elbow*, D, spread right-angled slash to lengthen back of sleeve creating a wider or new dart. For *thin arm*, E, make armhole smaller by deeper shoulder seam or higher underarm curve; dart out width of sleeve. For *larger arm*, F, slash from top and spread.



For *large upper arm*, G, and *wider cap*, H (let out shoulder seam and underarm to fit). To *widen below cap*, I. To *narrow below cap*, J.

FIG. 46. Sleeve Pattern Alterations.

3. Remember that a one-inch tuck, for example, shortens a pattern two inches; a slash lapped one inch removes only one inch.

4. Tucks are not as accurate in heavy paper as lapping slashed edges. If you dislike slashing your pattern because you want to keep it for other uses, cut a duplicate on which to make your alterations.

5. Draw grain lines on a fresh piece of paper and lay the pattern down on it *before* slashing and spreading to avoid misplacing or confusing parts. Pin the parts in their proper relationship at once before working the next piece. To avoid confusion, draw matching notches on each line before slashing so that the pattern can be put back together again easily and accurately.

6. A gauge is more accurate and convenient for measuring than a tape or yardstick. Use a gauge to alter hem.

7. Pin a piece of paper under just the part you need to change such as the shape of the neck or the underarm curve. Pin or tape securely.

8. Seam lines formed on the cloth with pins or chalk are inaccurate; a better plan is to cut around all edges of the pattern except the one to be changed; unpin the pattern and slip it over as far as desired; pin carefully on the straight again and cut to follow the rest of the pattern exactly (Fig. 72, p. 250).

9. To change a wide dart to two narrower ones (Fig. 47): A, make

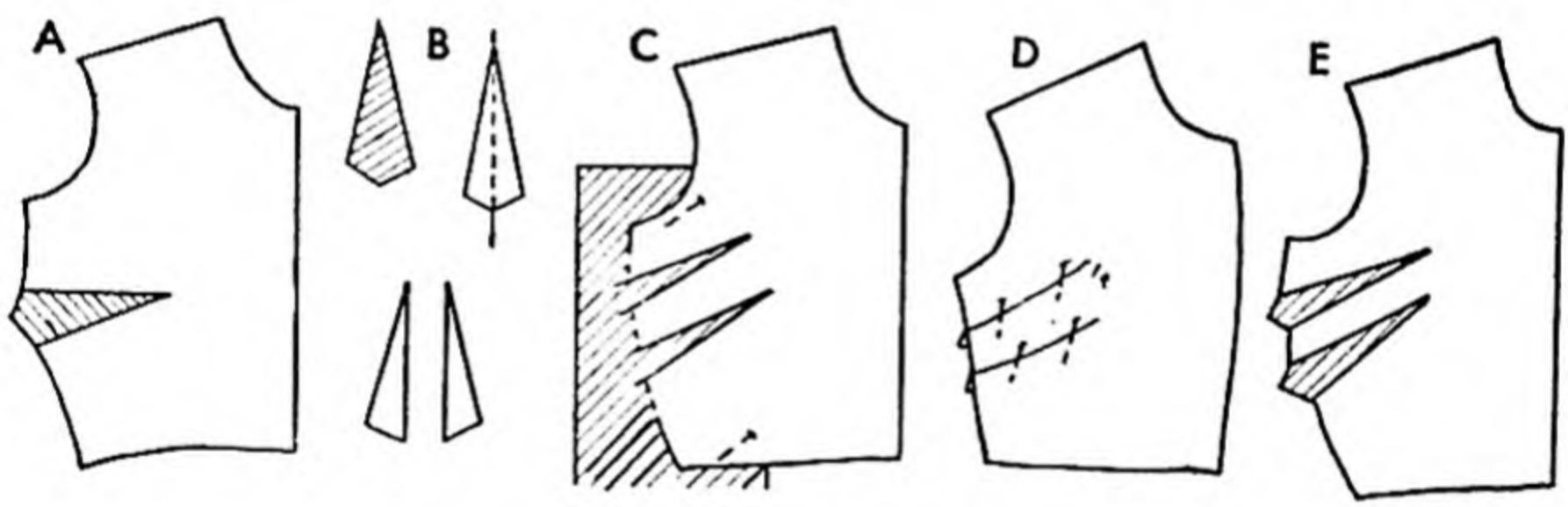


FIG. 47. **Changing one dart into two.**

a paper copy of the dart; B, fold into two (or three) long triangles and cut apart. C, paste a fresh piece of paper to widen the seam an inch or so. Place the new narrower darts in position desired; trace around them. D, fold in the new darts to make the pattern cup, and tape in place; then cut a smooth seam line across them before unfolding. E, when open the new seam line jogs differently.

EXERCISES

1. Estimate how much deeper to stitch the darts on a two-gored skirt with two darts in the front and two in the back to make the waist 1½" smaller.

2. Let all girls in the class alter a skirt front (or back) for a four-gored skirt with no darts for a girl whose hips are three inches larger

than the pattern size (waist and bust are correct). Show how to add darts to fit the waist.

3. On half-size patterns let each girl alter a pattern for round shoulders or full bust whichever interests her most (for her own problem or someone in her family).

4. Explain Figures 37 and 39.

7

PREPARING AND HANDLING FABRIC

How do you decide which is the right side of a fabric? Should you pull a thread to straighten the end of checked gingham? If the cut end of the cloth is parallel with the end of the table, isn't it straight enough to place the patterns on and cut? Is it possible to have the lengthwise perforations on the lengthwise grain, yet have the crosswise grain not straight? Why does dampening help to straighten cloth? What fabrics require a layout designed for cloth "with a nap?" If the selvage has been removed, how can I identify the warp?

GRAIN

Threads or yarns, the units that make cloth and create texture, are called *"the grain."* This same term is applied to wood in which cells of similar shape are arranged in the same direction. In talking about cloth we should be careful to say crosswise grain or lengthwise grain, although some dressmakers assume that lengthwise grain is meant when speaking casually about the grain. Grain means the direction of the threads. Hence, there is no such thing as a bias grain.

The lengthwise or warp threads are usually heavier or stronger (because they were put in the loom first and had to take a vigorous beating in the process of weaving). They run parallel with the selvage, the finished edge which runs lengthwise of the fabric. Since the selvage is made of several extra warp threads, thicker than the body of the fabric, and the filling is wound around

the outer warp thread, selvage is likely to shrink more than the rest of the fabric. Hence we usually clip it at intervals or cut it entirely away. The crosswise or filling threads are woven over and under the warp threads (to fill in)—back and forth from selvage to selvage. They are usually softer, less twisted yarns.

The warp threads, being heavier, tend to hang straighter. They will wear better. Except in unusual designs, the lengthwise of the cloth should hang straight down on the figure—from the neck to the waist, from the armhole to the elbow, from the waistline to the bottom of the skirt. Ruffles, pleats, plackets, and gathers tend to bulge in ungraceful lines if the folds follow filling threads, but fall in straight flat lines or graceful folds if the folds follow lengthwise threads. A scarf cut across the cloth does not drape as gracefully as one cut lengthwise. Fabrics with heavy crosswise threads or ribs "hang" or "set" better if the crosswise of the fabric is cut to hang lengthwise on the body. Designers all agree on these general rules, but sometimes change the grain to create different effects.

The figure itself is neither straight nor flat. Hence, designers use darts and cut curves and angles in the cloth to fit the body or to create interesting designs. Hence, it is obvious that the lengthwise threads cannot all be straight up and down on the figure. The *designer* has to decide where the lengthwise grain will be placed in each part of the pattern. In each pattern piece this information is provided by a line of perforations so that you can tell exactly where to place it on the cloth.

The part of the garment cut on the lengthwise grain will hang straight to the floor, the part cut on slanting or bias lines will flare or ripple. The more bias a fold is, the more it will ripple; the more bias a gore seam, the more it will flare (Fig. 48).

Though you cannot see the warp easily in some fabrics, it is strong and mighty. We often say, "it has a will of its own," "let the fabric hang the way it wants to." In this respect it is like the bones in your body—even if you can't see them, you can feel them and you know they are there, the supporting structure that indicates the working force.

Hence, if we want the dress design balanced on the figure, we must cut the right half to match the left, not only in shape, but in grain. Experienced sewers and fitters can see grain at once, but beginners are usually "grain conscious" only when the grain

is very conspicuous. With experience, you will see that grain has a definite relationship to fitting, that you are uncomfortable with a sleeve off grain because it draws or twists on the arm. You may have tried to iron a belt, handkerchief, or towel cut "off grain" and found it impossible to iron it straight. Cheap handkerchiefs have crooked hems and never fold into true quarters because the edges were not cut along a thread. Cheap ready-made clothes are often cut off grain, but one expects to find higher class merchandise cut with regard to grain.

Grain is important in the small pieces as well as the main pieces of a garment. Be as particular in straightening the grain and

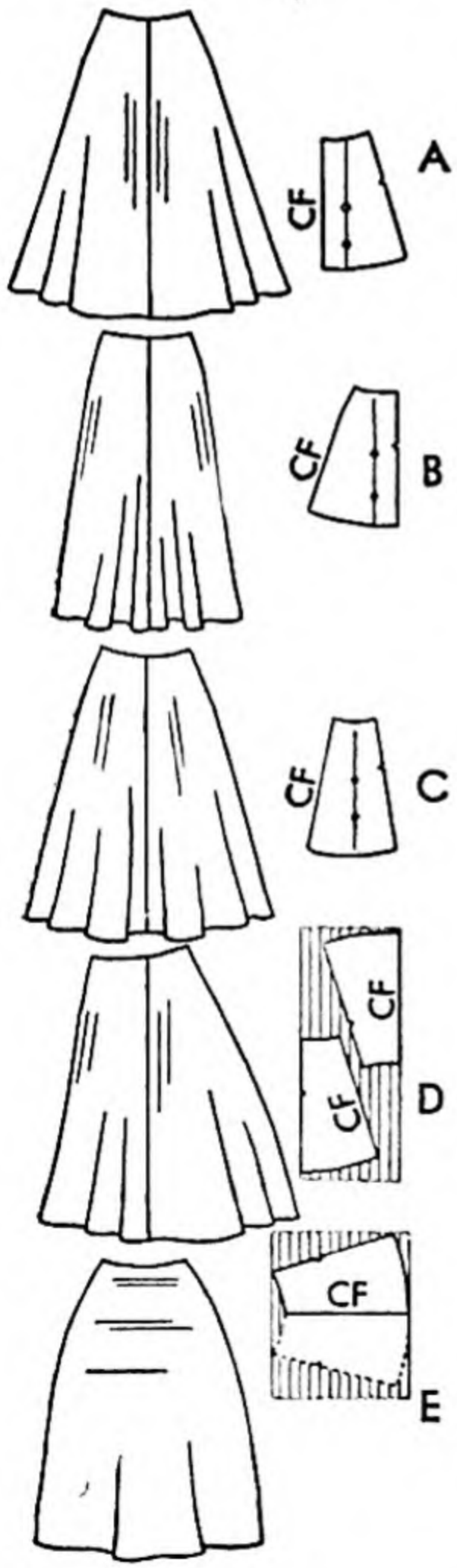


Fig. 48. The same pattern placed differently as to grain results in different styles. A flares at the sides because the side seams are bias. B hangs down straight at the hip seam and ripples near the center front. C ripples evenly side to side because the center of each gore is on the grain with all seams slightly bias. D is off balance because the hipline of one gore is straight while the hipline of the other is bias. No amount of pressing and tugging will correct this effect. The only way is to cut it over. (Look to see if one gore might have been basted wrong side out.) E tends to bulge because the warp runs around rather than up and down—undesirable on a stout figure; because the weight of the garment rests on the weaker filling threads, it is likely to get out of shape, slit, or wear out easily. Why not cut sleeves crosswise?

placing it on the table straight for belts, cuffs, and facings as you are for gores and sleeves—draw new threads sometimes, or repress before cutting.

PREPARING THE FABRIC FOR CUTTING

STRAIGHTENING THE ENDS

It is necessary to have the ends of the fabric straight before placing the pattern. If the store has torn the cloth, you will see one filling thread ravelling all the way across the end. If it has been cut, pick up the filling thread that appears to go all the way across and pull it gently as far as you can like a gathering thread. Do not try to pick it out with a pin or pull it all the way across, but cut with the scissors as far as you can see the fine crinkly line it has made (Fig. 49). Then stop, pick up another ravelling, pull it as far as it will pull and cut again. Continue pulling and cutting across the piece.

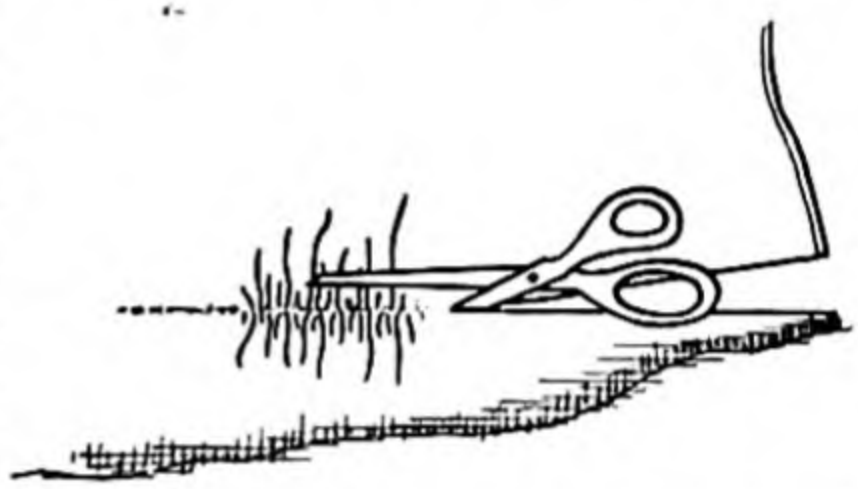


Fig. 49. Cut ends straight with grain but don't pull out thread all the way across—just cut along the crinkle to save time.

If it is not too wasteful, and if the material is firm, you may tear across one end to straighten it. Clip through the selvage at one side for about one inch. Place one thumb on top and the other underneath. Give a firm, rather quick jerk to tear *quickly* straight across. If the cloth appears to shred or draw or split, stop tearing and pull a thread the rest of the way. It is better to ask the clerk when buying fabric either to tear it or to pull a thread or to make allowance for the waste.

Fold the material lengthwise, right sides in, selvage on selvage. *Place not only the sides but also the ends parallel with the edges of the table.*

RESTORING THE RIGHT-ANGLED STRUCTURE

All cloth is woven straight, but frequently in finishing at the factory it is fed crookedly through rollers or folded unevenly on

the bolt board. The filling (crosswise) threads become pulled so they are no longer exactly at right angles to the warp (lengthwise) threads. If they have been pulled diagonally in one direction, stretch the fabric diagonally in the opposite direction (Fig. 50).

Be sure that you are stretching in the right direction. To test, have the cloth laid out so that the selvages parallel the side of the table (Fig. 51, A). If the previously ravelled ends of the fabric do not parallel the end of the table, the crosswise threads obviously are not at right angles to the lengthwise. The stretching should be toward the short corners (Figures 50 and 51). If you pull in

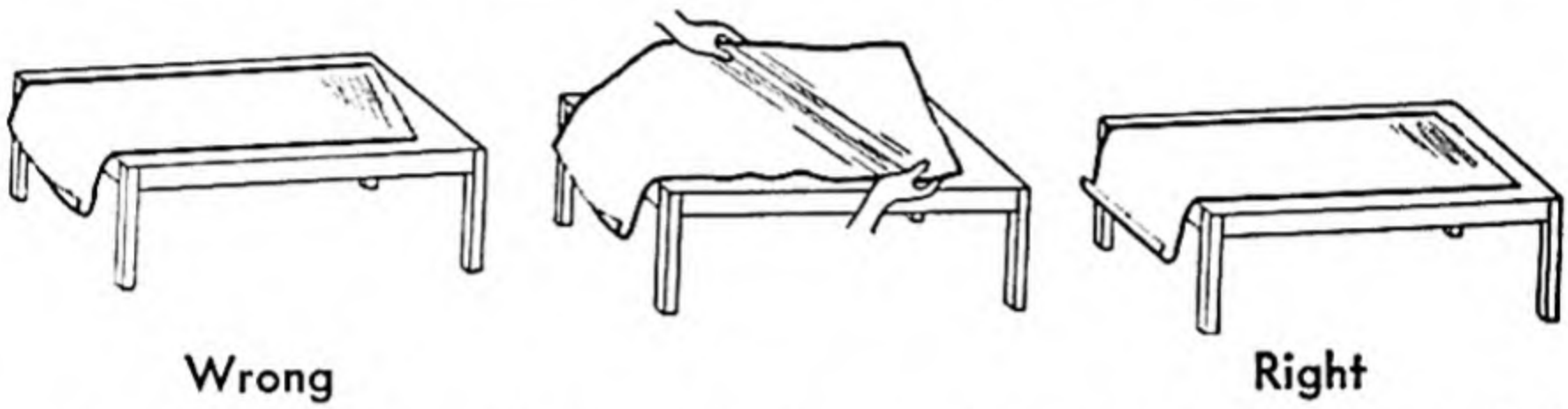


FIG. 50. Stretch on the true bias through its entire length to get cloth straight on table. Stretch in direction of short end.

the wrong direction, you will make it worse. If you pull too far, reverse the direction of pulling. Test frequently by placing on the table. If the material is stubborn, clip the selvage at intervals or remove it; or slightly dampen the fabric by leaving it rolled in a damp towel for awhile or steam press it double or single wrong side out; or wet thoroughly, pin to a cutting board, to partially dry, then press. Or if it is cotton, give it a thorough wetting even though it is *Sanforized* and needs no shrinking. Finally, wrong side out, pin selvages together and the torn or trimmed ends together and smooth out flat and straight with the sides and ends of the table.

Usually the cheaper fabrics cause the most trouble. Learn to observe the torn end of the cloth when shopping. Most blends and many synthetics offer no difficulty. Cottons with heavy crease-resistant finishes are heat-set, as are nylons and many blends of man-made fibers; there is no use in wetting or stretching them.

Importance of Crosswise Grain

Pattern makers do not stress the importance of crosswise grain sufficiently in their directions to the (pattern) consumer. It is en-

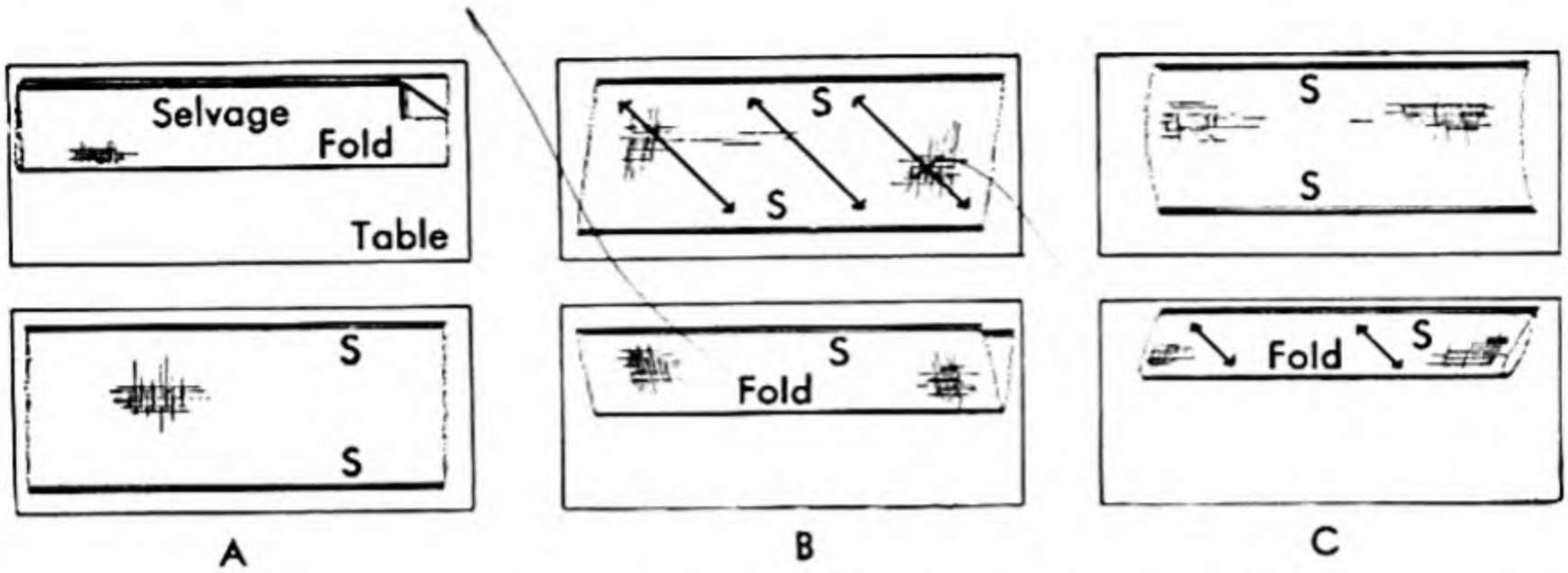


Fig. 51. A, the lengthwise threads should follow the side of the table and the crosswise threads at the end should parallel the end of the table, whether open or folded. B, when straightened ends do not follow the end of the table, stretch in the direction of the shorter end diagonally on the true bias (not just any diagonal) through the entire area of the cloth. It is easier to stretch if the fabric is not folded. C, when straightened ends curve or angle in the center, fold lengthwise down the center and stretch the doubled fabric as if it were a single layer, toward the short ends. Stretch while damp with steam or shrinking.

tirely possible to have the lengthwise perforations of the pattern on the lengthwise grain of the cloth, yet have the crosswise grain off, if it is not on the table straight and if the upper and under layers do not match as to grain. If the pattern had the crosswise grain marked as well as the lengthwise, the pattern user would respect crosswise grain as well as lengthwise.

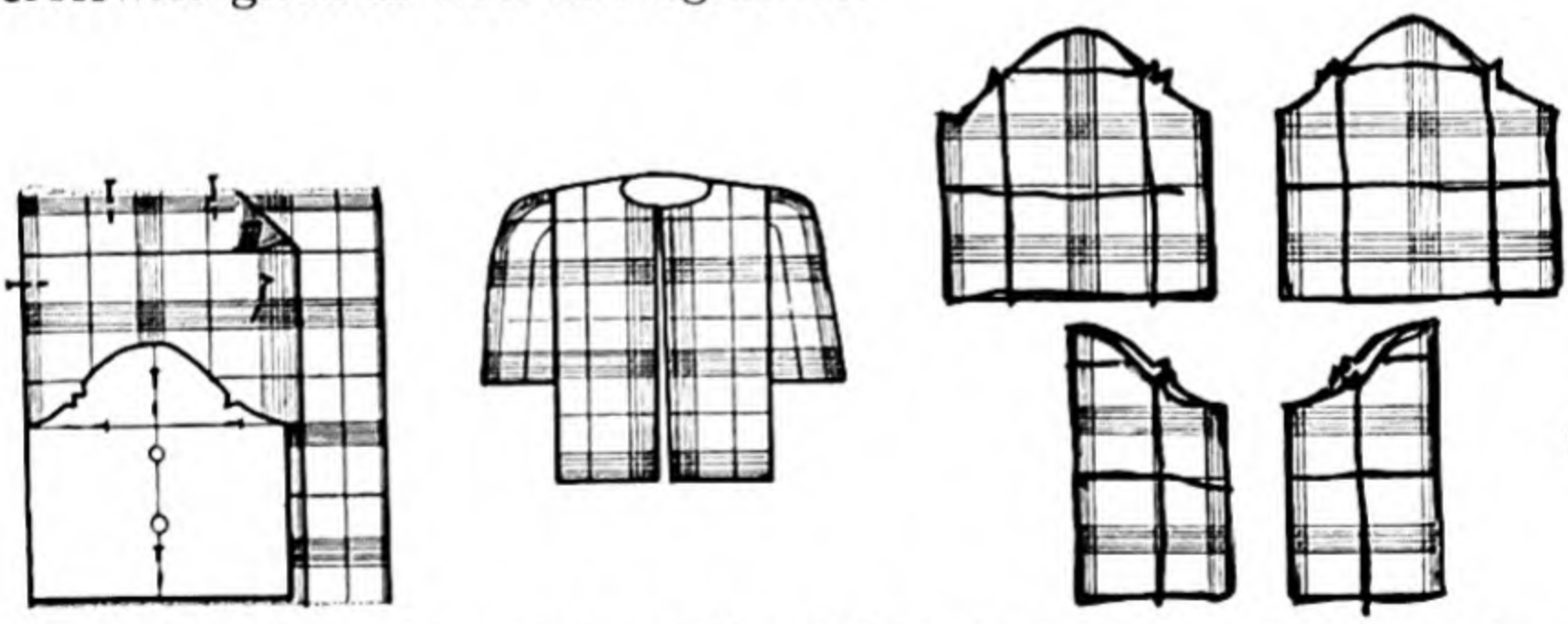


Fig. 52. Both sleeves cut straight with grain will set straight and iron perfectly smooth.

If the right half of a blouse, jacket or skirt does not match the left both as to design and as to grain, both design and fit will be out of balance (Figures 52 and 53). In solid fabrics you may think the grain will not show, but the seemingly invisible grain suddenly appears striking; soon you note a diagonal wrinkle and are un-

happy. By this time you are grain conscious. When you become grain conscious and know how to control grain to make it do what you want, you have learned one of the most important "secrets of good dressmaking."

Having the ends straight means having filling threads at right angles to the warp. To preserve balance in the finished product, you must have both layers straight at ends and sides and straight

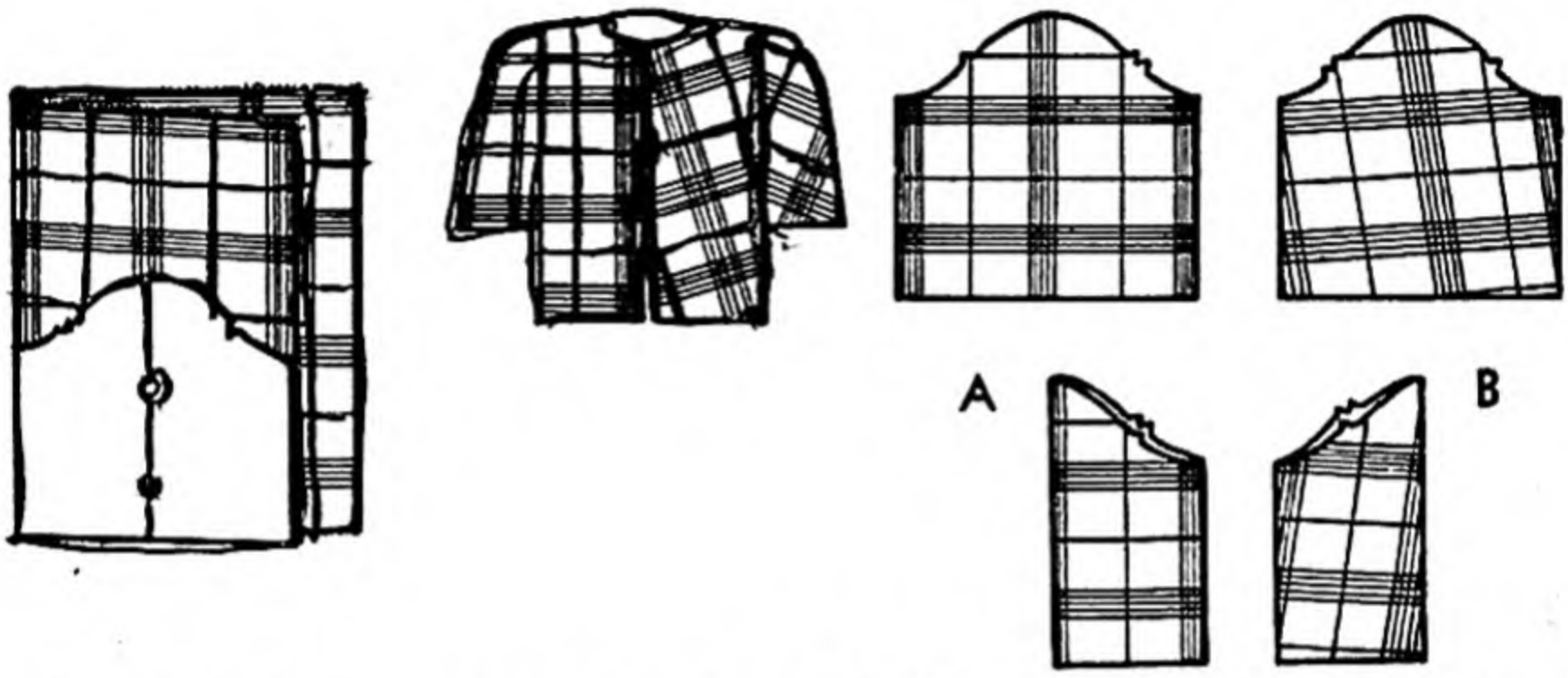


Fig. 53. Grain not straight when folded on table results in a pair of sleeves that do not balance. Sleeve A will be correct, but in wearing and ironing sleeve B will twist and develop diagonal wrinkles because the grain on the under layer did not match grain of the upper layer.

with the edges of the table all during cutting. You must also have a crosswise grain line drawn on such pieces as sleeves, yokes, and collars and the lengthwise grain line extended full length on *each* piece. Then you are ready to place the grain lines of the pattern exactly on grain lines of the cloth.

Identifying Lengthwise Grain

To distinguish the lengthwise grain in a piece of cloth without a selvage, grasp the straight of the goods between the thumb and fingers of both hands and stretch firmly. The warp will have little or no "give," but the filling will stretch a slight amount. By holding the fabric to the light, generally you can see the threads. On many materials, you can see the difference with the naked eye, as the warp threads are usually larger or heavier. If you examine ravelled threads, the warp threads are usually more tightly twisted and filling softer, more loosely twisted, and easily ravelled.

A lengthwise stripe woven in the fabric is lengthwise grain. A line or fold obtained by measuring with a gauge or tape equal distances from the selvage is a lengthwise grain line. A crosswise stripe in a woven plaid is crosswise grain. A line measured equal distances from the torn end of solid-colored cloth will be parallel with it and hence on a crosswise grain.

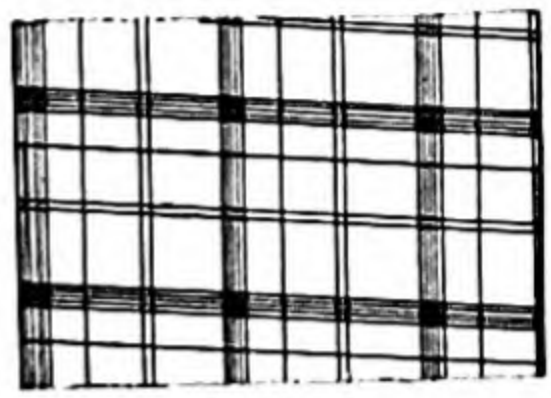


FIG. 54. Crosswise lines printed off grain.

Crosswise stripes and plaids printed on cloth already woven do not often coincide with the grain (Fig. 54). If such fabric must be used, the rule is to sacrifice grain if the printed design is very large or prominent, but observe the grain in smaller designs. Disregard of grain is most serious in garments to be laundered and wherever fit or style is important to the wearer.

Making Extra Grain Lines for Guides

Don't trust the original center crease in material as a guide for locating lengthwise grain lines. On twills, heavily napped woolens, printed crêpes, jersey, and lacy weaves, it is often confusing and time consuming to locate the exact lengthwise or crosswise grains. Much time and trouble is saved by marking with chalk or basting on the wrong side, extra lines, parallel with the selvage and lines parallel with the torn ends, twelve to eighteen inches apart. Then in intricate layouts, patterns may be correctly placed even when there is no selvage to follow.

NAP OR PILE?

"Nap" refers to the fuzz created in the manufacture of material by brushing against loosely twisted yarns. Outing flannel and woolen coatings, for example, have napped finishes. "Pile" refers to a special weave in which cut ends of extra thread stand upright on the surface, in velvet and corduroy, for instance. Both nap and pile are sheared and brushed evenly, usually in one direction.

For the sake of brevity, the term *nap* is used to indicate any fabric with a distinct up and down, whether it is nap, pile, or a design that must be used upright. Flat pile like panne velvet and wool broadcloth should have the nap running downward, but raised

pile like velvet should have the nap running upward. Velveteen and corduroy appear darker with the pile up, but they wear better and look smoother with the pile running down.

To prevent confusion, arrows may be drawn with chalk on the wrong side of the fabric to indicate the direction of the nap. Run your hand down the surface in the smooth direction to determine the lower end of the cloth. Such fabrics cannot be folded crosswise for a cutting layout.

Satin, because of its weave, often reflects light differently from top to bottom, so it should be treated as if it had an up and down. Some polished cottons seem to have a difference in light reflection up and down. Even some plaids have an up and down and still others have a right and left in the pattern which demand your careful attention. They require more yardage.

RIGHT AND WRONG SIDES OF THE FABRIC

Most silk and wool fabrics come folded on the bolt wrong side out, cottons and linens right side out, and many rayons wrong side out. In case of doubt, look for imperfections, which usually are more noticeable on the wrong side. The wrong side of the selvage usually appears less finished. Smooth cotton goods would be smoother or have less surface fuzz on the right side. On printed goods, the brighter colors are on the right side; examine the selvage where the brighter side may be more easily seen. The figures are often blurred on the wrong side.

When serge is held up on the body, the twill will run down toward the right foot if the wool is right side out. In gabardine, you will notice that the surface twill is different from the wrong side, so you would not be confused. Some materials like gingham and chambray have no apparent difference, which makes it easier for you to cut or piece during construction.

If it has been difficult to distinguish the right side, place chalk marks on the wrong side before placing the pattern and cutting.

PRESSING

Press out all creases, wrinkles, and center folds before placing the pattern in order to cut right and left sides alike and to cut smooth lines. *Press*, don't iron—with the grain and on the wrong side.

Experiment on a small corner to find the right amount of heat, moisture, and pressure to use without scorching, creating a shine or changing the texture. Keep the selvages and ends straight.

SETTING COLORS

"How can I keep colors from running?" is a common question. The truth is that no home remedy like salt, alum, or vinegar will set colors. If it were possible to do it so easily, the manufacturer would have already done so. The only way to be sure of colors being fast is to buy fabrics with information on the selvage or tag, telling the proper method to launder the fabric and whether it is fade-resistant to laundering, sun, or perspiration. Cotton fabrics labeled "vat dyes" are fairly fast. The dyes have been scientifically developed and "set" in the fabric. You can do nothing to improve them. Unlabeled merchandise is simply an unknown purchase—but salt will not "set the colors." See discussion on colorfastness, pp. 150 and 497.

SHRINKING COTTONS

If wash fabrics are not guaranteed preshrunk, shrink them yourself. To estimate the possible shrinkage, baste a square at one corner, preferable 10″. Soak in a glass of water for several hours, blot dry in a towel, and press without distorting. Measure the size of the square and compare with the original. For example, if a 10″ square shrank ¼″ in each direction, it would shrink ¾″ in a skirt 30″ long and 1″ through the hips in a skirt with a hip measure of 40″. If the label on a piece of dimity says the shrinkage in the filling will not exceed 5 per cent, what can you expect? It would be worth it to pay extra for *Sanforizing*.

To shrink cloth, have the ends torn or cut with the grain. Fold neatly, right sides together. Soak it in a bathtub or dish pan in plenty of luke warm water overnight or several hours. Drain off the water and squeeze out all you can without wringing. Hang on a rod without completely unfolding. Stretch the selvages and ends straight. Many cotton fabrics and spun rayons may be left to dry and no pressing will be needed. Others are better ironed while still damp. Iron or press with the lengthwise threads—still wrong side out, folded double. To be grain perfect, pin the semi-dry cloth along the lines on a commercial cutting board and press to shape.

If the grain was badly stretched before shrinking, all of that has been corrected if you have been careful to keep ends and selvages matched during drying and if you have pressed without obvious stretching. Use your hands to smooth and straighten fabric as it is drying on the rod and on the press board. Don't press the center crease hard. If you do, open out, dampen, and press to remove the crease.

SPONGING WOOL CLOTH

"Sponging" partially shrinks wool cloth, removes wrinkles, and straightens the grain so that it is easier to cut and fit. Better pieces of cloth are already "sponged," "London shrunk" or "ready for the needle" when sold in the retail store. Look on the selvage or label for these statements. Sometimes the neighborhood tailor shop will sponge cloth for you. However, many operators are not accustomed to doing it, and the customer often receives such work badly out of shape with crooked selvages and matted or felted surface. It may be wiser to do it yourself even though it takes some time. Do not attempt heavy naps as fleece, broadcloth, Bolivia.

One method is to roll the wool cloth folded right side in—torn ends and selvages matched, in a sheet wrung out of water, a few hours or long enough to dampen evenly but not wet. Pin edges on lines of a commercial cutting board—allow to partially dry. Press on wrong side but not over the fold. Spread smooth to dry. The result often is a fabric overshrunk with too many dried-in wrinkles.

A safer method is to steam press the fabric in the following manner: leave folded right sides together, pinning selvage on selvage and torn ends together. Cover with a dry cheesecloth. Lay on it a damp, not wet, cloth and cover with a third dry cloth. Have the iron medium hot so it does not scorch the upper cloth. Do not scoot or push the iron, but rather lower and lift the iron from place to place without much or any pressure. Go over the entire surface without pressing in the fold. Turn over and press the under layer similarly. Keep the grain straight on the board at all times. Keep lifting the three cloths to allow air to circulate—the steam rising from the wool helps to keep the fabric surface texture intact. Last go over the part left along the fold. Pinning, smoothly without stretching, the folded fabric grain perfect along lines of a commercial cutting board or heavier board, then steam pressing insures a grain-perfect fabric. Let dry before using the cloth.

A steam iron hastens the process. After steaming, press the fabric again over one dry cloth, but *do not press wool until dry.* To do so makes wool either shiny or brittle. Instead, spread the cloth on a clothes rack or table to dry naturally before using.

HANDLING DIFFICULT FABRICS

Lacy knits, chiffon, crêpe, jersey, and similar fabrics slip and slide during pattern placement and cutting. Some dressmakers pin such fabric fast to paper, keeping both perfectly straight and even with the edges of the table while pinning and cutting. The commercial cutting boards (Fig. 55) permit pinning slippery, flimsy cloth to the cutting surface, grain straight.

Fig. 55. Fabric pinned grain perfect to commercial cutting board (which also gives extra cutting space). (Photo from John Dritz & Sons.)

Acetates and Bodied Fabrics

Do not try to tear or pull a filling thread across acetates and other "bodied" or surface finished fabrics; use the method shown in Fig. 49. Use very fine needles, don't rip or oversew—do as little

pinning and basting as possible, always on the seam side rather than the garment side of stitching. Avoid designs that require much tacking to the outside or many layers that require pressing; for example, worked buttonholes are more satisfactory than piped buttonholes. Seams should be generous.

Crease-resistant, glazed fabrics are set so that they may as well be cut without attempting to stretch straight. Felt and other bonded fabrics need not be straightened—they cannot endure close fitting without pulling out—are better for circular skirts and loose styles. They may stretch and sag, thus needing occasional trimming off—do not attempt to shrink.

Jersey

Jersey is a knitted fabric, hence it is impossible to tear it or to pull threads to straighten it. Locate the lengthwise wale or rib—the right side of the fabric, folded inside if wool. Mark with basting or chalk. Then mark several crosswise lines at right angles to it. (On the wrong side you may be able to trace the crosswise ribs or courses.) Repress if needed. Place the pattern on the wrong side of jersey to prevent edges from rolling. Bias or curved edges may be stayed with basting or stay-stitching just after cutting to preserve shapes. Stitching over paper prevents stretching or puckering.

Twills

See if the fabric is reversible. Decide on right side (p. 226). Plan the twill to run in the same diagonal direction throughout the garment—if you place the pattern always next to wrong side of fabric this will give you no trouble. There is no up and down in a twill. But bias seams at CF or CB always give the effect of mismatching both in the diagonal line and the dark and light effect. So plan the CF and CB on fold or grain.

Velvet

Do not permit the clerk to fold velvet in a package but have it rolled neatly and loosely on a cardboard roll so that no wrinkles are formed. At home, hang it over a line or rod in the bathroom,

pile side up. Turn on the hot water to create steam. The wrinkles usually hang out if the fabric has a crease-resistant finish. In cutting, place the pile side up on the table. Use needles instead of pins for pinning (pp. 243 and 339).

Bold Designs

Materials with unusually large figures or stripes should be held up to the body and the pattern placed to the greatest advantage on your figure—usually (but not always) on the center. Try to avoid cutting through these motifs. In general, a pattern of simple lines and few pieces should be chosen for such fabrics.

Stripes and Plaids

If the material has a prominent lengthwise stripe, place the center of it on the center line of front and back of blouse, skirt, collar, and yokes (Fig. 56).

If the blouse front opens, plan the center front of overlap to fall on the same stripe as the center front of the skirt.

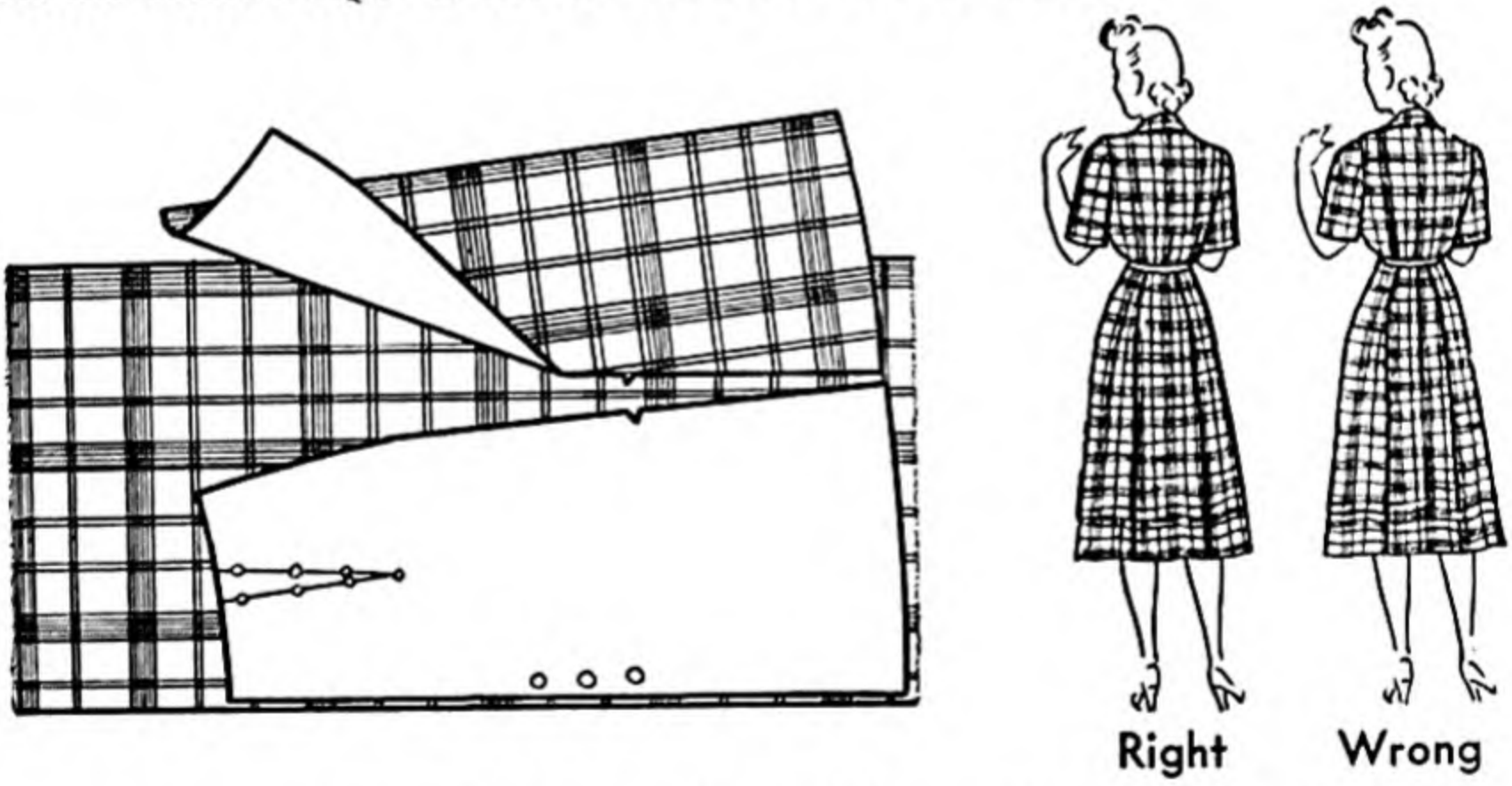


Fig. 56. Match plaids at notches and hems when cutting. Lengthwise stripes should be centered and matched. Crosswise stripes should match at seams, to avoid confusion of lines shown in figure at right.

If the material has definite heavy crosswise stripes, place the heavier (wider or darker) stripe at the lower *finished* edge of all pieces of the skirt, jacket, and sleeves. (Compare Figures 52 and 56.)

Make crosswise stripes match at the seams. Note in the first piece placed where the bold stripe comes in relation to the notches or lower edge (Fig. 56). Place the next piece to have the same stripe at the matching notch or lower edge as planned. After careful planning and pinning, cut the first piece, than place it against the piece to which it will be sewed, matching notches on the seam line perfectly. Crosswise stripes in the upper half of a sleeve should match the stripes in the blouse (Fig. 52). Make the stripes of the sleeve at the notches in the sleeve cap match the stripes at the notches in the armhole of the blouse. This problem may be avoided by cutting either the sleeves or the blouse on the bias. Use slip basting at seams to match stripes (Fig. 119, D, p. 313).

Try to have darts fall in the plain areas rather than in a cluster of stripes.

When striped material has to be pieced, not only must the design in stripes be matched, but the seam should be made along one edge of a wide stripe, not in the center of a stripe (Fig. 57).

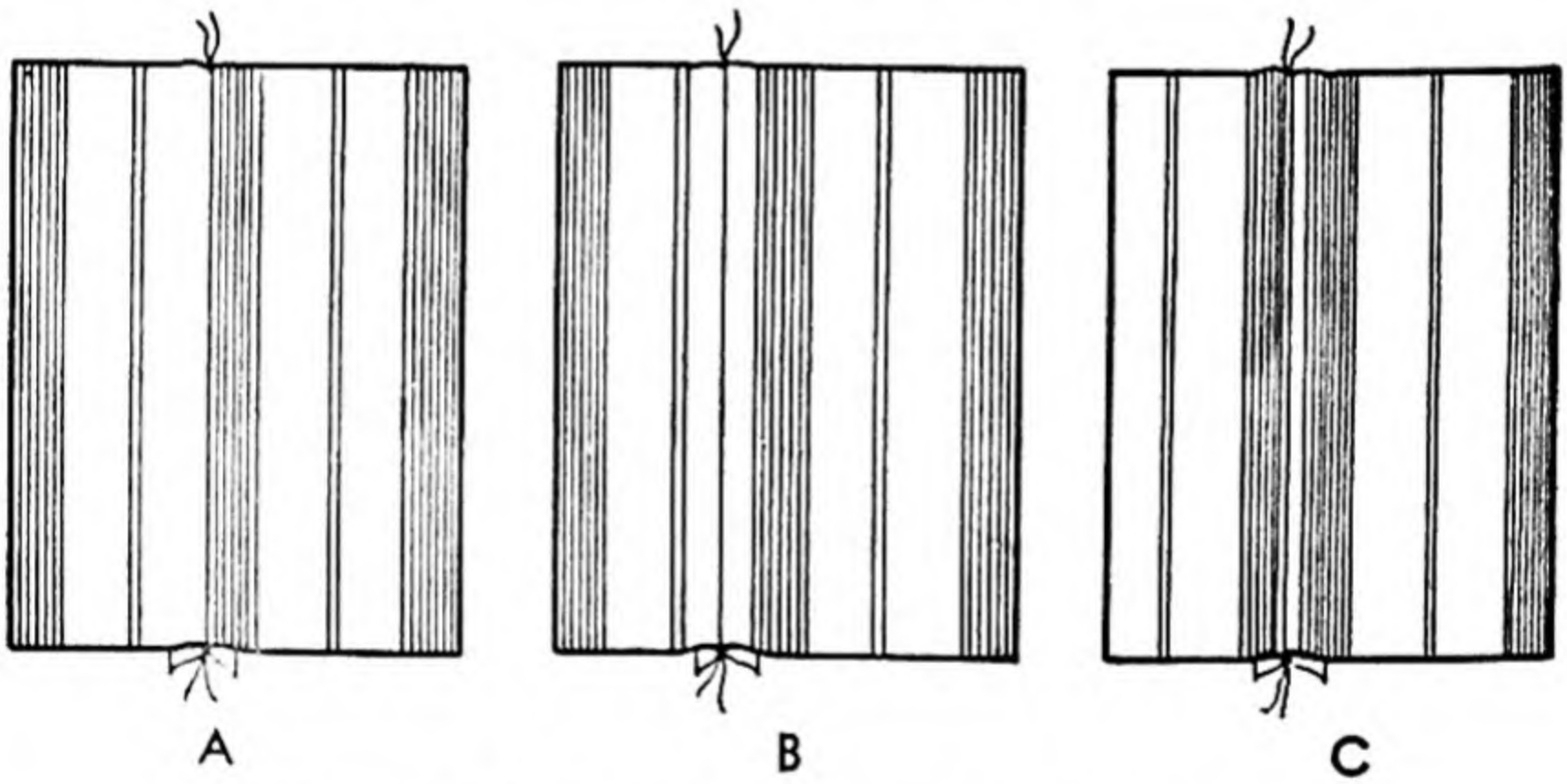


FIG. 57. **Piecing. A, correct; B and C incorrect.**

Widely spaced plaids, uneven or irregular plaids, and right and left plaids, widely spaced florals, or other prints require from one-quarter of a yard to one whole yard more material and much more care in pattern placing and cutting.

BIAS

Bias is a general word that refers to any slanting line off the straight. The slanting line along a side gore of a skirt is called a

garment bias. It may stretch somewhat but not too much and is desirable because it hangs in a ripple or flare. For bindings, facings, cording, and other decorative trimmings, we need strips of cloth that are more elastic and pliable. Hence, we need a *true bias,* which has the most stretch possible because it is cut obliquely on an angle of 45° exactly halfway between the lengthwise and the crosswise grains.

Standard or true bias is obtained by folding the material so that all warp (lengthwise) threads lie parallel with or coincide with all filling (crosswise) threads (Fig. 58, A). Each thread or stripe

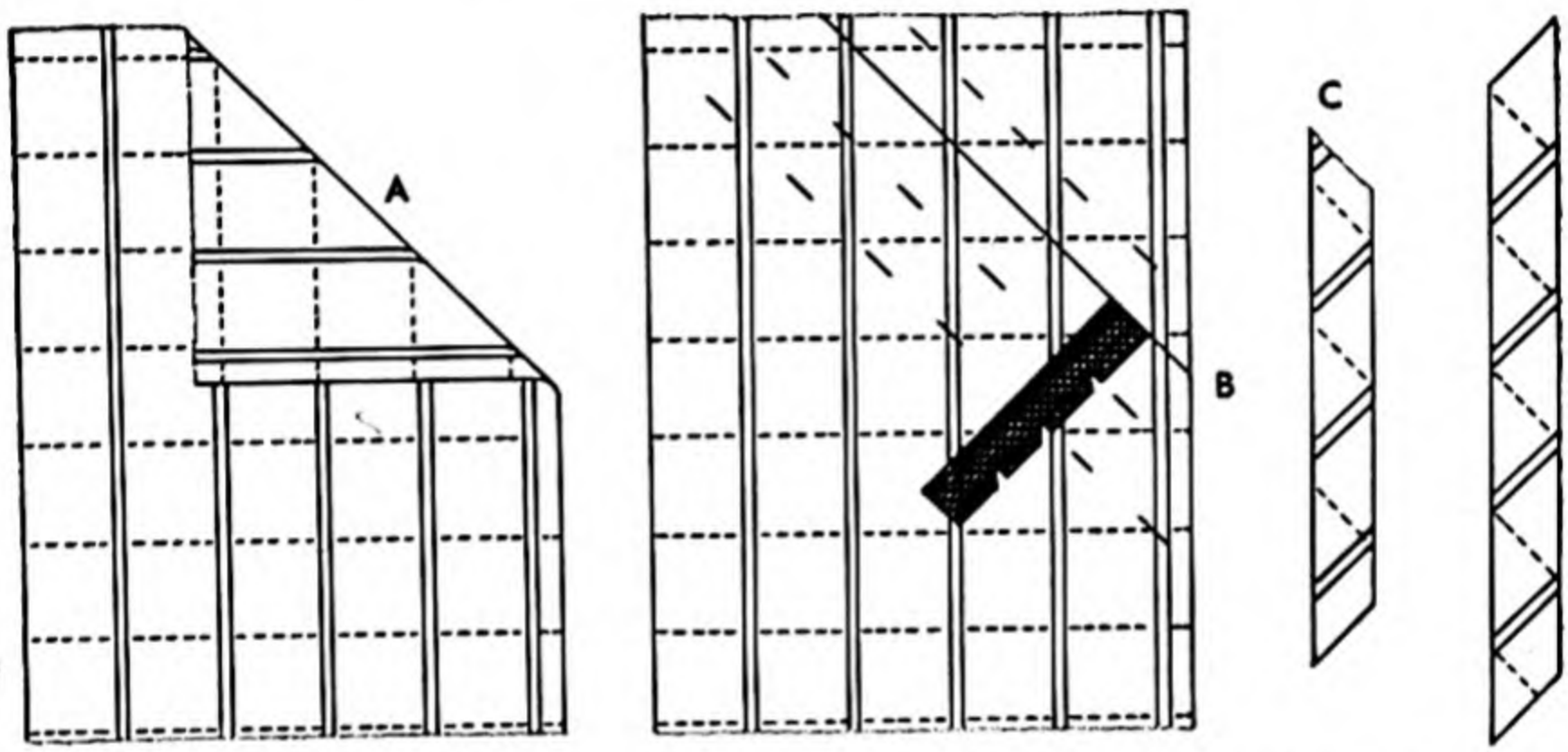


Fig. 58. To cut true bias strips fold lengthwise on crosswise grain; trim ends on warp.

is folded back at right angles to itself. You do not need to have a square of cloth, but you do need to be able to see the warp threads and the filling threads; and you do need to have the fabric straightened and neatly pressed before folding for the bias. If it is difficult to see the grain lines, mark the lines with chalk or pins first. Pat the fold gently to form a crease, but do not push with your fingers or an iron to stretch it out of shape. Do not try to slit the fold, but open out the fabric and follow the crease mark.

If you want to use the creased bias line as a guide line for placing the center of a blouse or sleeve or the grain line of a gore to be cut on the bias, it is safer to use chalk or uneven basting to mark it.

If you want *bias strips,* draw a line on the crease (Fig. 58, B). Then with a gauge make marks for as many lines as will be needed. Draw in lines lightly with a yardstick. Cut with the smoothest pos-

sible strokes, C. Then trim off *both* ends of each strip along a warp thread, D. Ravel one thread across the end to test.

Pin stretchy fabrics on a tracing board. Have drawn on a piece of paper true bias lines. Pin this pattern straight on the cloth. Run a tracing wheel on the lines to mark strips for cutting.

Joining Bias Strips

1. Have both ends of each strip cut on a lengthwise thread (as Fig. 59, B).

2. Place ends with right sides together, with seam line on seam line. Slip one strip beyond the other about ¼". The strips will be at right angles to each other, C.

3. Pin, ready to stitch (basting is only in the way). Open up to see if all seams are on the wrong side. Check to see if stripes are matched; cut off a little if necessary to produce a perfect match.

4. At the machine, remove pin and insert needle at the exact beginning of the seam before lowering the presser foot.

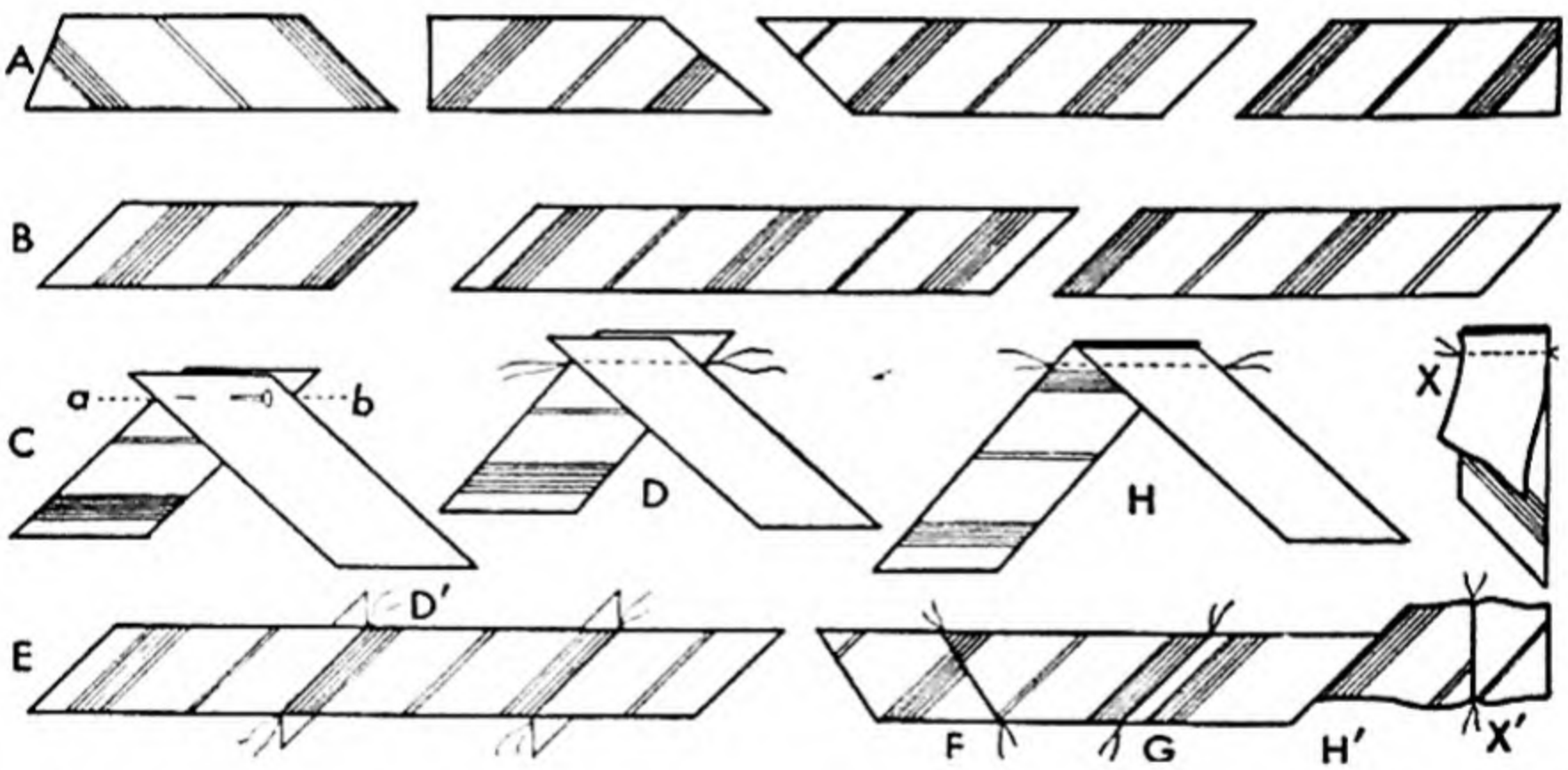


Fig. 59. A, strips incorrectly cut—the first one is not true bias; the others are not trimmed at both ends along the warp. B, strips all correctly cut on true bias with both ends trimmed on the warp ready to join. C, correctly pinned to test. D, correctly stitched on seam line from intersecting corners so that edges of finished strip are continuous. Note that design in stripes of E is matched, but unmatched in G. F, the seam was stitched with the crosswise grain and no attempt made to match design. H, the raw edges were matched instead of slipping the upper piece ¼" beyond the under piece as in D; the result is a jog in H′. X, the incorrect method resulting in X′.

5. Hold thread ends back of and under the presser foot and stitch exactly on the seam line—¼" from the raw edge and from angle to angle (*a* to *b*).

6. Stitch all the seams, then press open. The seams may be trimmed slightly. Leave short thread ends to be removed after strip is stitched to the garment.

The *standard* bias strip is uniform in width with all seams flat, almost invisible, and slanting in the same direction, along warp threads.

Common *errors* are: seams stitched straight across the strip which is bias resulting in a stretched seam, wider and more bulky; jogs in the strip caused by matching raw edges of the seam rather than the seam lines; seams on crosswise grain; pattern disregarded.

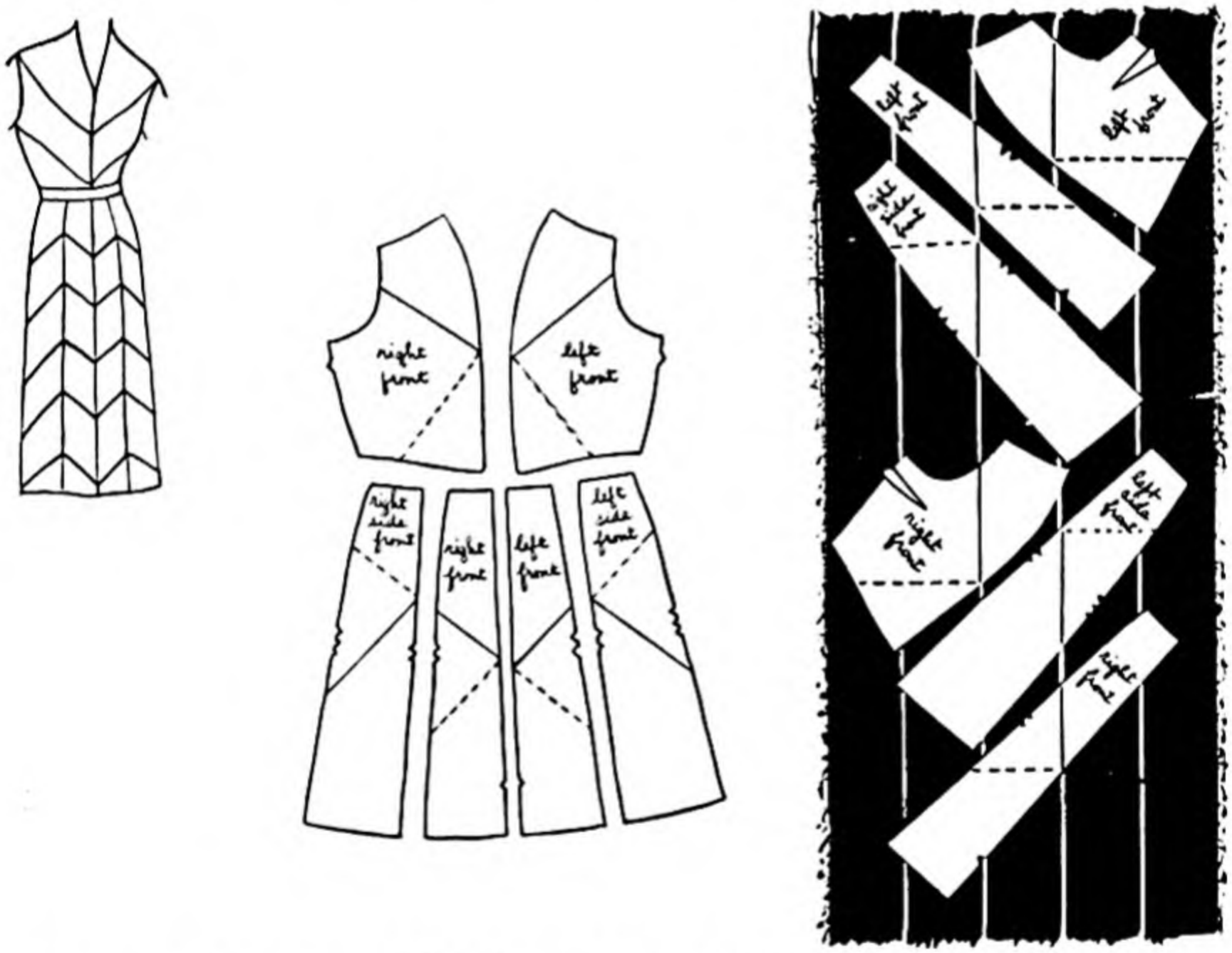


Fig. 60. Cutting and labeling right and left parts of pattern with lines drawn to take advantage of stripes for diagonal designing. This method insures having mates not duplicates and stripes matched.

Preparing Fabric for Bias Cut Garments

A garment is sometimes cut on the bias to create a draped effect, to mold it closer to the body as in slips, or to secure diagonal lines

in the design. To have the stripes form a V or herringbone effect at the center seam, there are two possible procedures:

1. Use perforations on the pattern provided especially for bias designs. If all these perforations fall on the same stripe they will meet at perfect angles in the garment.

2. If the pattern has only one set of placement perforations, place the lengthwise grain line of the pattern on the true bias line you have creased or marked on the cloth.

In both methods, make corresponding notches at side seams or center seams fall on the same stripe (Figures 56 and 60).

HANDLE FABRIC WITH RESPECT

When your garment is completed it should look like new—fresh as a daisy, not ratted, soiled, and grimy-looking or as if it had been laundered. To achieve this effect:

1. Handle your material lightly with the finger tips. Do not wad the fabric in the palm of your hand. Lift the fabric in both hands gently rather than straining and stretching it by yanking it about or waving in the air with one hand. Keep your work on the table as much as possible. Wherever possible stitch seams with the grain, not against it (p. 297).

2. Don't crush and tumble your sewing. If you must carry it about, use a roomy box—don't roll it in a bundle.

3. Keep white and light colors clean by working on a clean paper. Keep table and machine well dusted and free of oil. Wear an apron or clean wash dress when making dainty garments.

4. Don't use a soiled press cloth, ironing board cover, scorched iron, or water from a dirty pan.

5. Keep your hands extra clean while sewing. Don't bite threads—lipstick will surely give you away. Don't handle pile fabrics or woolens that are still damp from steaming or pressing. Don't allow perspiration stains to occur either in fitting or wearing.

6. From the first basting to the final pressing, keep the garment on a hanger—pinned to paper so that the neckline and waistline are not stretched out of shape. Allow bias seams to sag before machine stitching and before hemming.

BASIC PRINCIPLES

1. Getting the grain exactly straight before cutting may be troublesome but is vitally important to make the garment hang in balance, keep in shape and fit exactly.

2. We must recognize on each pattern piece the designer's grain lines

that are to be matched to grain lines of fabric, so that the style (flare or set) will be maintained.

3. If fabric with torn ends does not smooth easily into a perfect rectangle when placed on a cutting table, we may stretch it on the bias in direction of the short corners; or wet it and straighten while damp, then dry and press ready to cut.

4. The part of the garment cut on heavier grain hangs straight to the floor, the part cut on the bias tends to flare.

5. To create a pleasing, orderly, restful design, match or balance stripes, plaids and other motifs.

6. To create a true bias line, the most pliable direction in the fabric—fold the cloth so that warp and filling threads coincide.

7. To have seams in bias strips inconspicuous and nonstretchable—trim and join ends on the heavier grain or along a striking design line.

EXERCISES

In this apron of three gores (Fig. 61), the center gore, B, is the same bias on the right and left sides. A has the bias edge joined to B while

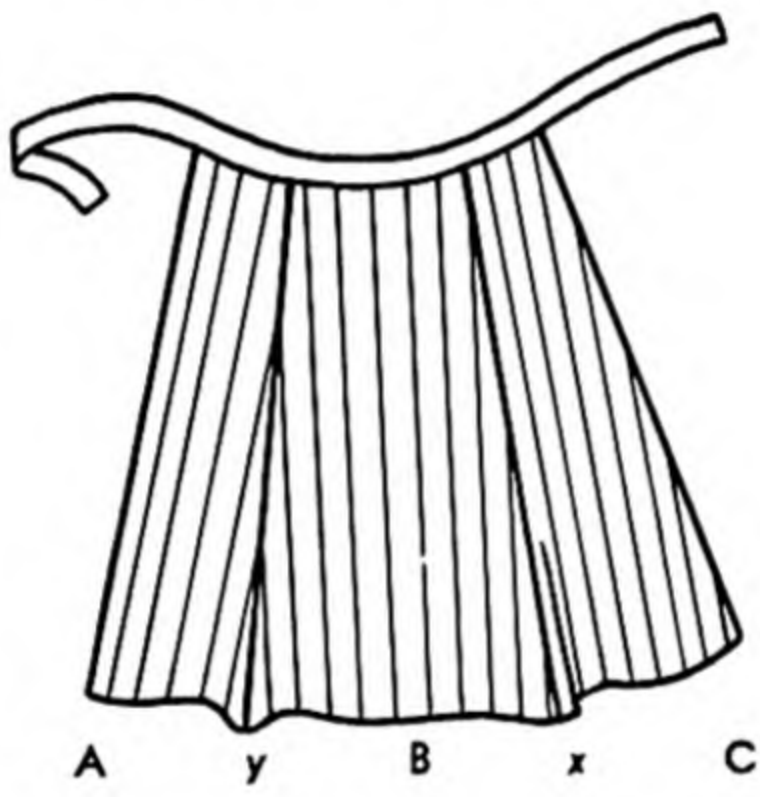


Fig. 61.

C has the straight edge joined to B. Note that the right and left sides of the apron set differently. The bias flares and rolls over the straight edge at the seam *x*, but at *y* both are bias where it flares out there. What was the probable cause? How could it be corrected?

8

USING A PATTERN

Why not cut each pattern piece as it is laid on the cloth? Why would a round dining table be a poor cutting surface? What difference does it make if the material is folded right side out or wrong side out? What differences in pinning are made between the temporary and the permanent layouts? Why isn't it good technique to pick up the fabric in your hands to cut around the pattern? When is it safe to cut out a dress with pinking shears? Why bother to learn the basic principles of pattern placement when every pattern contains so many layouts?

Your pattern has been fitted and corrected. You have studied it so that you are familiar with the parts. The grain line has been extended full length, or the edge to be placed on a fold has been so marked on each piece.

Your material has been prepared—straightened and pressed.

PATTERN PLACEMENT AND LAYOUT

On the construction chart of your pattern, you will notice several cutting layouts. Find the one that corresponds to your pattern size, to the width of your material, to the style or view that you have chosen, and to your material, with or without a nap—four factors that affect the correct and economical placement of the pattern. Draw a pencil line around the layout you will follow (Fig. 62), to save confusion.

and pin several places on the line (Fig. 63). *Don't guess—work simplification means doing the job once only, precisely right.*

7. Where it is necessary to fold the material over only part way as for a skirt gore, be sure that the fold is straight. First measure the widest part of the pattern (as the bottom of the gore). Use a yardstick to measure as you insert a line of pins that same distance from the selvage (Fig. 67). Fold the material along the pins. Use these same pins

Fig. 67. To make an accurate lengthwise fold.

to pin in the fold, placing the pins at right angles. Then pin the filling or crosswise yarns together. (You may have to pull a thread to be sure.) A line of basting may be used to mark the new fold line, to use later to mark the center front. A line of chalk marks is also practical if on the wrong side of the material (and may be machine-basted later).

8. Always *pin first along the grain line.* Place pins parallel with the grain line so that when the piece is turned over, after cutting, your grain line is plainly and accurately visible (Fig. 68, A). Pieces on a fold are pinned first, too, because that is the grain line, but the work is smoother if pins are perpendicular to the folded edge (Fig. 66). (Insert pins lengthwise of grain in satin or use needles to prevent marring.)

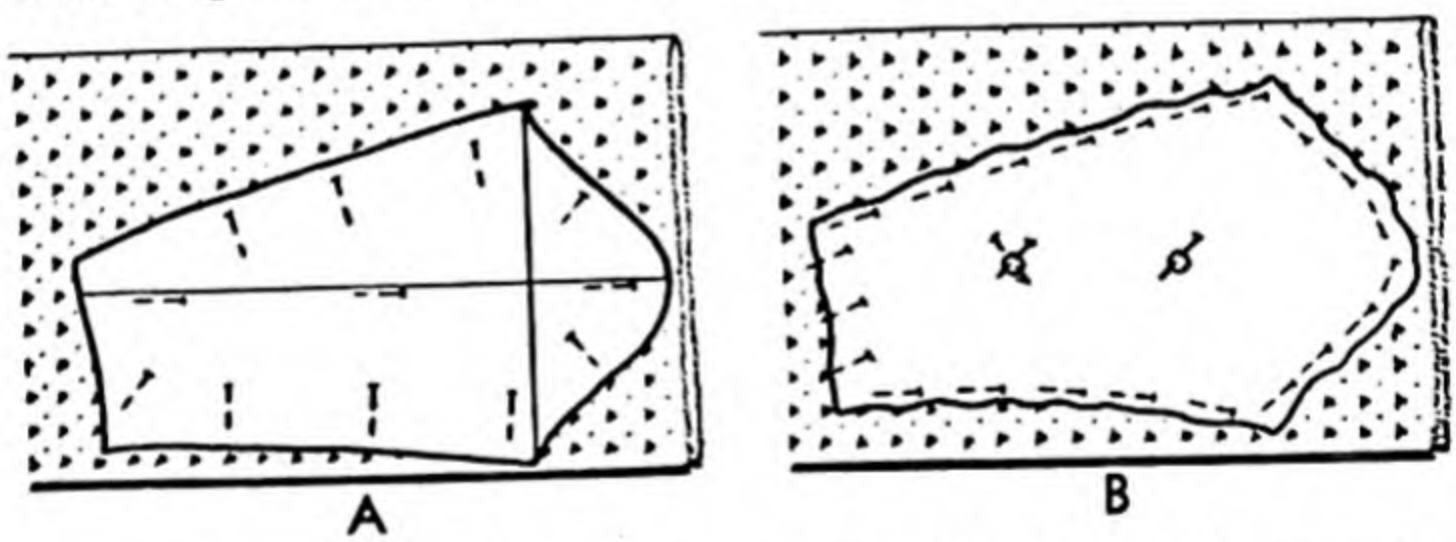


Fig. 68. A, pins correctly placed—on grain line first and perpendicular to edges—not too many. B, incorrectly placed—parallel to edges—and too many pins pucker edges.

9. After pinning the grain line or fold, smooth out the pattern and place pins near the edges and corners—with pins at right angles to the edge, not parallel except in satin (then along lengthwise grain—as stated above). Do not use many pins. Keep them back about one inch from the edge (Fig. 68, A). If parallel, the edges will hump and the resulting cut will be a wavy, irregular line, B. Creepy sheers, satin and velvet may need two lines of pins—the extra ones outside the cutting line.

10. Hold the pattern and cloth down flat on the table as you pin. To lift it up shifts the work. Pinning is simpler if you point the pin toward you instead of away from you. To keep work flat on the table when pinning, use both hands slightly extended to anchor the work to the table (Fig. 69). Use the left index finger to push up a little tuck or fold of the cloth at the spot where the point of the pin is being pushed through with the right hand to make a stitch. As soon as the stitch is made, use the right hand to smooth out the work before lifting the left hand. Thus the two layers cannot shift out of position. This is a very important technique. It is used to pin the pattern to the cloth, two layers of cloth together, and a lapped seam or pleats in the construction of a garment.

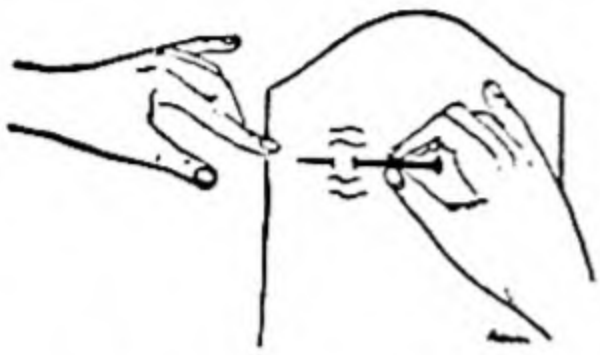


Fig. 69. Pin without picking up fabric or pattern—use the little fingers to anchor the work or brace against slipping. Index finger pushes up small fold to catch pin point.

11. *Check your layout*—have your teacher help. Stand at one end of the layout and observe the complete length to see if all the grain lines seem parallel. Measure again any that appear off. Are all half pieces intended for a fold really on a fold? Will the right and left single pieces such as sleeves be mates? Are all pieces accounted for? If the fabric has an up and down, do all pieces go in one direction?

12. If you intended to add extra seam or hem allowances, check to see if you made the same allowance at all corresponding parts. Chalk marks are good reminders. Extra seam allowances are advisable if the pattern fits a little snugly, if the material ravels badly or is bulky, or if the garment will need much fitting, either because you are inexperienced in fitting or because you always have fitting problems. When you are ready to cut these additions, you will cut a truer line, if you unpin the pattern and move the cutting edges over to the right place instead of following pins (Fig. 72). Is the hip seam ⅝" wide or over for ease in inserting zipper?

ECONOMICAL PATTERN PLACEMENT

If no layout is furnished for the width of your material or if you have insufficient yardage, you will need to rely on basic principles of pattern placement.

The objectives in placing a pattern without a layout are:

1. To produce all pieces cut correctly as to grain and design in cloth.
2. To have all scraps left over in a few large pieces rather than many small pieces.
3. To develop thrifty habits by saving yardage. This training saves money, enables you to use remnants more cleverly, and prepares you for a position in a dress or pattern factory.

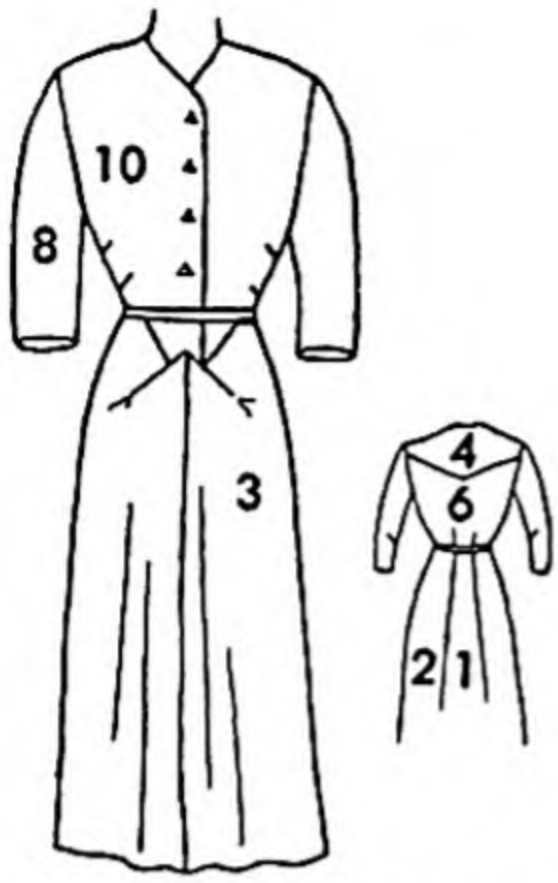
Summary of principles for economy of layout:

1. Never cut any until a trial shows the best location for all pieces.
2. Make a temporary layout, using either weights or two pins per pattern to keep grain line of pattern on grain line of cloth.
3. Begin with the largest pattern pieces at opposite ends of the cloth and work toward the center to fit in smaller pieces, leaving most of the scraps in one large piece rather than several small ones.
4. Place the wider end of the large pieces at the cut ends of the material. This leaves a wider space rather than a narrow "bottleneck" open along one side in which to slide another piece.
5. Place all pieces close together so as not to waste any cloth, but leave enough room to cut notches outward. Leave enough room for added seam or hem allowance if needed. Use pins or chalk with a gauge to mark these amounts accurately after pinning permanently.
6. "Dovetailing" refers to fitting pieces similar in shape next to each other as is done in jigsaw puzzles. A pointed yoke often fits better down in the pointed part of the skirt, to which it will later be joined, than it does around the curve of a sleeve cap. The narrow end of one gore often fits exactly beside the wide end of another gore. Facings and collars often fit next to a sleeve cap.
7. Place as many pieces as possible along the selvages in order to leave the fold side free for halves which must go on a fold or to leave one wide space when opened out rather than two narrow ones.
8. If necessary, refold the material just wide enough to fit a pattern, leaving all the excess to one side—not in two sections (Fig. 67).
9. To insure cutting a pair, cut both pieces at the same time by folding the material with the right sides together (or the wrong sides together). Or follow the procedure of reversing the pattern or using a duplicate, reversed pattern (Figures 64 and 65).
10. Use pins or paper duplicates of patterns to mark off areas reserved for later cutting (Fig. 64). The more economical method is to have duplicates of all pieces of which two are needed or of which whole patterns are needed, not halves. Use them for making the trial layout with a single layer of fabric right side up. But, when cutting, it is better to fold the fabric and cut both pieces or halves at the same time with lengthwise and crosswise grains and design in the fabric perfectly matched (Figures 65 and 66).
11. Have all pattern pieces labeled as right or left section on the cloth right side up.

STANDARD FOLDS FOR LAYOUTS

Try folding your cloth by the following methods in the order given. They are standard and arranged in order from easy to complex.

1. Cloth *folded lengthwise* selvage to selvage wrong side out. Pin through both layers in the temporary layout as well as in the permanent



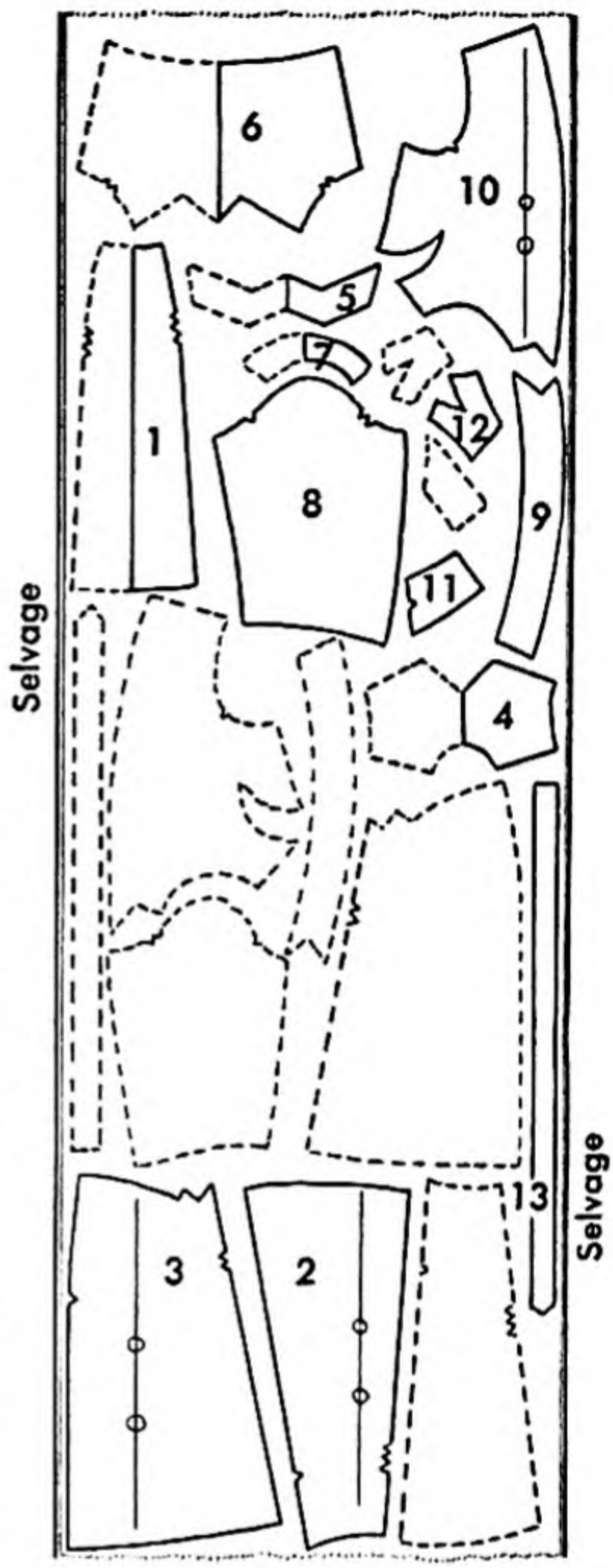


Fig. 70. Questions for Discussion

1. Which pieces go on a fold? Prove.
2. Which pieces must have duplicates?
3. In the layout what do the dotted lines indicate?
4. Why label right and left halves?
5. What fundamental rules of economical pattern placement are illustrated here?
6. What are the advantages or disadvantages of pattern duplicates for temporary placement?
7. Where are pins used in a temporary placement?
8. Use the same pattern and place it on the material as if it had an up-and-down design.
   If there is not enough material, decide which pieces to omit.
   Estimate how much more material to buy.

placement. This is the easiest method because it saves time and table space, but not cloth.

2. Cloth opened out and *folded crosswise* end to end wrong side out. Pin through both layers in temporary and in permanent placements. This is often used for wider fabrics, wide circular skirts, shirt, suit, coat, and pants patterns.

3. Cloth *open full width* on the table wrong side up for a plan where part of the pattern is placed on cloth *folded lengthwise* and part on cloth *left open and cut in one layer*. Pin through one layer, using one half the area in the temporary layout. When acceptable, first cut the part in the single layer, then refold the cloth to cut the part folded lengthwise.

4. Cloth *open full width* on the table wrong side up for a plan where part of the pattern is placed on cloth to be *folded lengthwise* and part on cloth to be *folded crosswise*. Pin through one layer, using one half the area across the end to be folded crosswise. When satisfactory, first fold the crosswise part and cut; then fold the lengthwise part and cut.

5. Cloth *open full width* on the table right side up for *intricate* designs, *asymmetric* designs, bias cuts, or where the other types of layout do not work or appear wasteful. Use duplicate patterns. Keep patterns right side up.

WHEN THE PATTERN WON'T FIT THE CLOTH

When there is a definite shortage of fabric, never cut off grain, which controls the style and fit of the garment, but decide which of the following alternatives would be wiser for you.

Buy More Fabric. Is it available? Will it be worth the trip to the store and the cost? If so, which pieces should be saved for the new fabric so that the least yardage will be necessary?

Cut Some Pieces Crosswise or Bias. Will it produce a more or less satisfactory design? Will it wear as well? Yokes and bands often appear better crosswise, but sleeves seldom do.

Piece Certain Sections. Can the piecing be made invisible? It should be on the warp along a stripe with design matched (Figures 57, p. 232 and 60, p. 235). Facings and linings may be pieced, but the piecing seam may make an imprint on the outer garment when pressed. Piecing under a decoration or pleat may help. Extra seams must be allowed on both edges of the new seam.

Shorten Pieces. Check the pattern again on yourself to be certain that the style is not affected. Do not leave too skimpy a hem. In shortening a skirt, take the same amount off of each gore. Piecing along the side of a gore or across a sleeve are too obvious to be pleasing.

Narrow Some Pieces. Gathered sections may be made less full. Skirts may have some of the flare removed. Pleats may be narrowed or entirely omitted.

Supplement the Material. Use other material for facings, trimmings, or parts such as yokes, collars, bands, or pockets.

Save on the Seams. Trim off part of the seam allowance on such pieces as belts, bands, and ruffles but not on silhouette seams.

Abandon the Project. Use another style of pattern entirely, or use the material for another article.

CUTTING

1. Keep the ends and sides of the material parallel with the table edges at all times so that the grain never shifts.

2. Walk around the table as you cut. Moving the pattern and material will shift the grain and result in uneven cutting.

3. Do not pick the cloth up from the table or slip the left hand between the cloth and the table (Fig. 71, A). Hold the left hand down

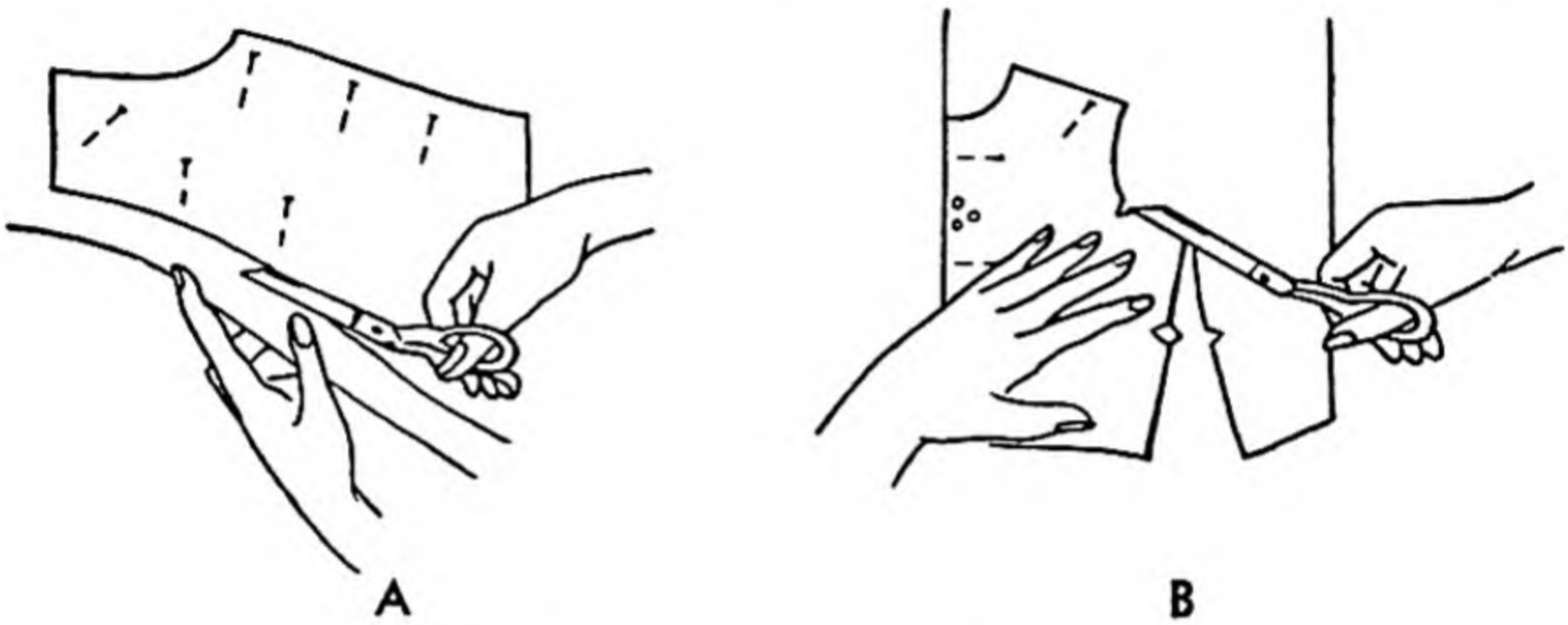


FIG. 71. A, incorrect. B, correct.

on the pattern close to the cutting edge and cut with long even strokes with the right hand, B. Keep the cutting blade resting on the table. Have the thumb in the round handle and the fingers in the long handle so that your shears will not slice at an angle. Cut with long, smooth strokes the full length of the shears. The waste falls to the right. (Reverse if you are left-handed.) If necessary, go back over work and true up edges that are not right.

4. Cut exactly even with the edge of the pattern. If a hem or seam allowance must be increased, use a gauge (Fig. 72), to mark with chalk or pins ahead of your work—then shift pattern to position to cut.

5. Cut notches outward—not in (Figures 71, B, and 76); or, make a short (¼″) clip instead. Two or three notches may be cut as one wide notch or as two or three clips.

6. *Do not use pinking shears to cut out the garment.* The edge will be uneven so it cannot be used as an accurate sewing guide. Such thick shears lift the fabric off the table too far, shifting the pattern out of position. An exception might be lengthwise seams in a many-gored skirt, but not its waistline.

7. Look over the guide sheet to find out if extra pieces will be needed in finishing such as shaped facing, bias binding, straight bands for cuffs, or rectangles for piped buttonholes. (Consult Index to learn how and what size to cut them.)

8. Cut all pieces before marking or basting any. Try to get the marking all done before removing the work from the table. If time does

not permit, stack and store the pieces carefully. Stack together pieces to be used together, as all blouse sections separate from the skirt, and sleeve facings with the sleeves.

9. Do not remove the pattern until you are ready to work on each piece.

10. Discard small scraps and collect those you wish to save in a neat bundle. Clean up the table and floor. Keeping your working space orderly creates a better atmosphere for doing neat work. Sit down to do your marking.

MARKING CONSTRUCTION AIDS

The pattern designer plans notches, perforations, and printed lines to tell you how to put the pieces together exactly as planned. You must consult the guide sheet, to discover the code symbols.

It is necessary to transfer these aids from the pattern to the cloth. Watch demonstrations by your instructor and other professional workers before deciding which method to use. Ideally, we want the marking done quickly, accurately, without marring the fabric in any way, and fairly permanent on the wrong side but not on the right side.

Darts and some tricky seams as curves and corners require marking on the wrong side. Pleats, tucks, pockets, buttonholes, and other lines for decoration require right side markings. Mark first whichever side is out—usually the wrong side. Tailors' tacks or basting may be applied from either side as they show through, but tracing wheel marks must be made only on the wrong side.

By good lines in a garment we mean:

1. Fashionable, smartly cut, original designs.
2. Becoming lines which stress your good figure features or conceal your poor proportions.
3. Accurate construction lines—either gradual smooth-flowing curves or true straight lines, with corners square as a T-square if so designed.

The pattern maker has provided the lines if only you can stitch as straight as the pattern is cut. Ultimately, you should be able to stitch freehand a line as true as the designer used in cutting the pattern. This skill will come with practice. At first we rely on a machine gauge.

Seams on average firm material may be successfully stitched *without marking*, pinning or basting if you have cut accurately with the pattern and if you have trained your eye to follow this

cut edge. We use a special machine guide to help (Fig. 111, p. 304). Pin or baste with the cardboard gauge when fabric is hard to handle (Fig. 72).

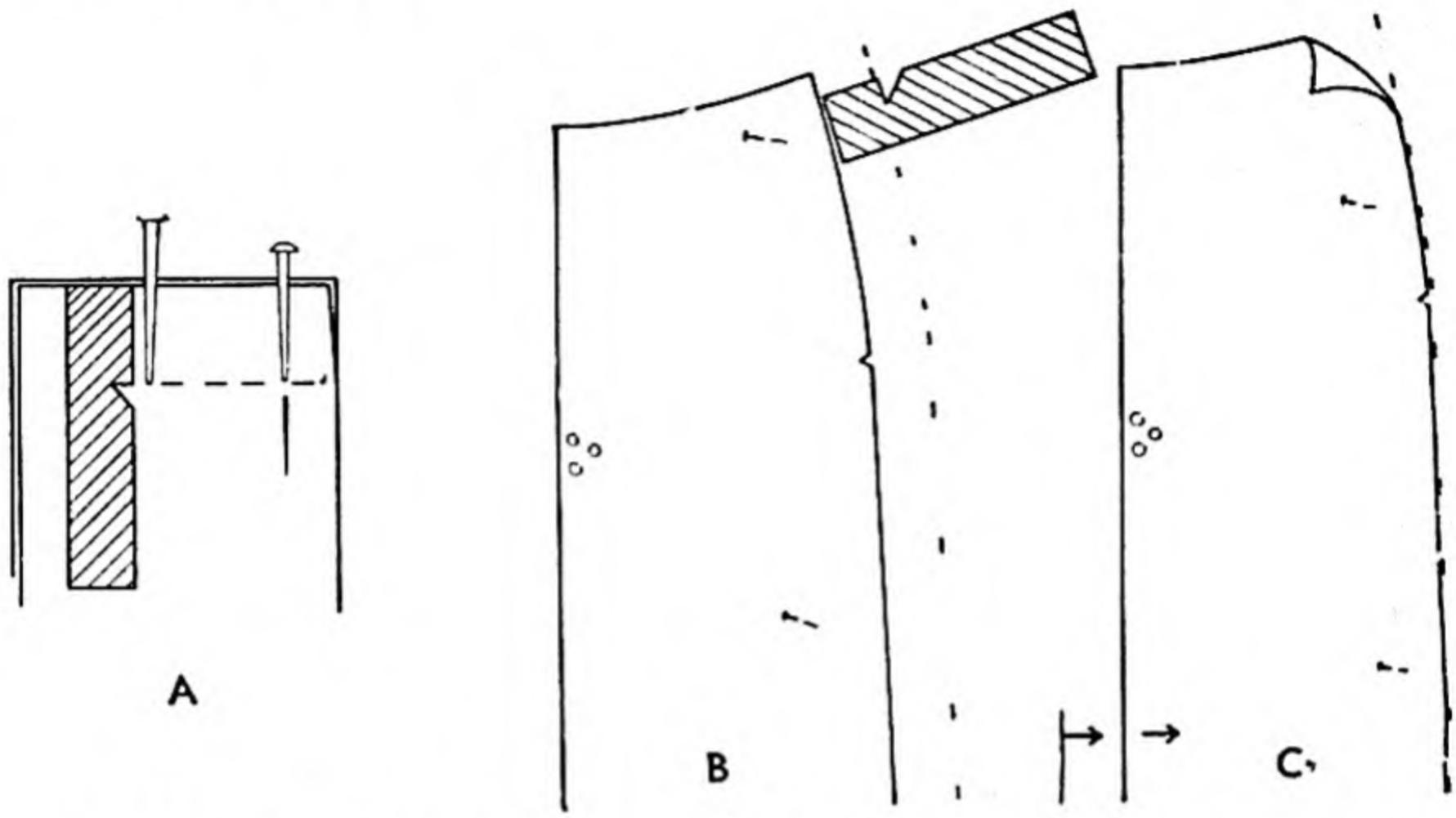


FIG. 72. For greatest accuracy and efficiency, make a cardboard gauge to use instead of a tape measure. A, use to check in pinning or basting seams B, use to mark cloth for adding to seam allowance. C, it is more accurate to move the pattern over to the marks for actual cutting.

No method of marking is reliable unless it is done with the greatest of accuracy. It is better to omit tracing-wheel markings unless they are perfectly done. They cannot be perfect unless you have lines on the pattern previously drawn in with accuracy or unless you follow a ruler where straight lines are required.

Handle all pieces with care. If the pieces slip or stretch rearrange the pattern accurately before marking.

USING THE TRACING WHEEL AND DRESSMAKERS' TRACING PAPER

Professional dressmakers use the tracing wheel and tracing paper for most marking. A good wheel does not wobble and has short, stubby points. At a department store you may buy dressmaker's carbon paper in a package of assorted colors—white and yellow are probably the most useful and safer. It may be pasted to a Manila tagboard, folded, and stored when not in use. It is somewhat waxy,

blouse will be too tight or too loose and it will not match the collar or skirt correctly.

The easiest way is to make the ¼″ *clip* or *snip* on centers of all

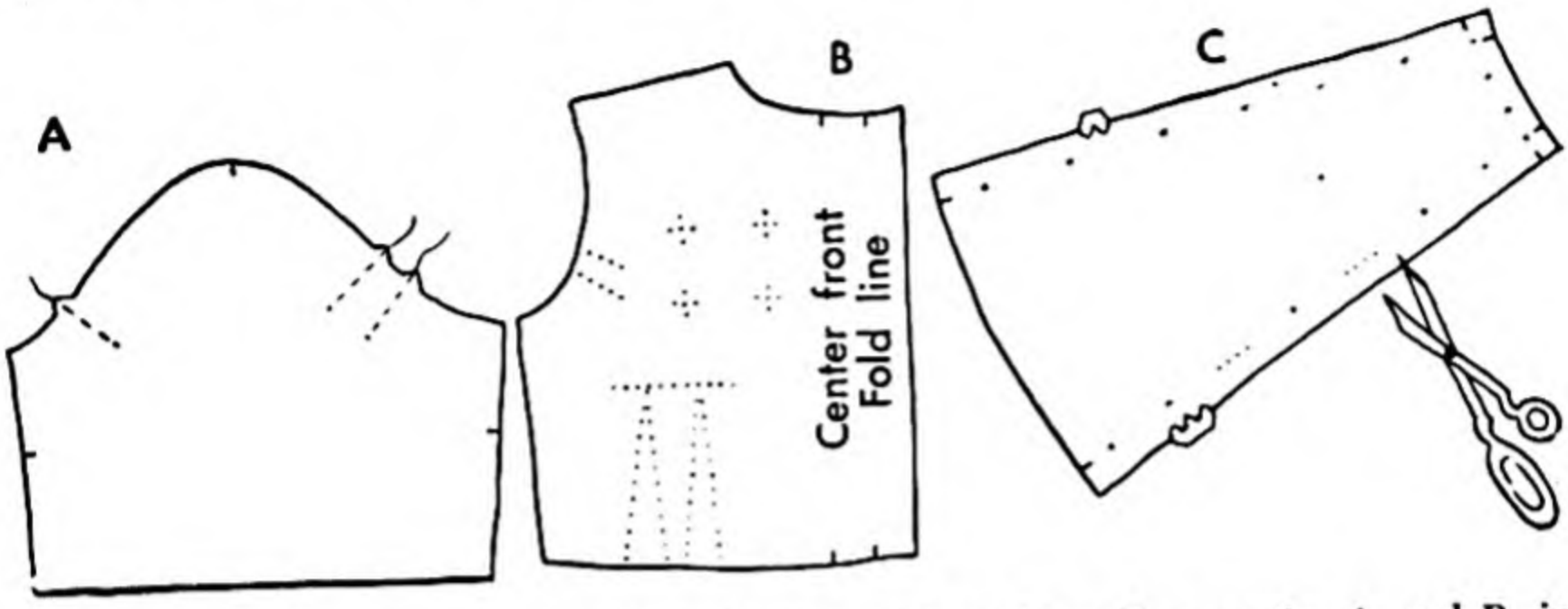


Fig. 76. On firm, non-raveling fabrics, a short ¼″ clip or snip, A and B, in the seam takes less time than cutting a notch outward. On raveling fabrics, follow the clip or notch with a basting thread on such important parts as armholes. A group of two or three notches may be cut as one, C. Use the clip to mark CF and CB on all circumference seams—neckline, collar, waistline to save time when joining later. For trace-marking buttonholes see Fig. 212.

crosswise and circumference seams—CF and CB at neck, collars, facings, waistline lower edge of blouse, waistline upper edge of skirt, and the center top of sleeve cap—usually indicated by perforations on the pattern (Fig. 76).

In addition, clip the neck end and the waist end of the fold line of a lengthwise hem for the closing. (This line may have been traced on the wrong side but it wouldn't do much good there.) Use the clips as guides then press the fold in along a visible grain line (or use a gauge to mark the fold line, or use pins as in Fig. 75 to establish the line in a slippery crêpe).

Many factories clip the ends of all seam markings, as goals on which the stitcher fastens her eye at the machine; bias seams so easily widen or narrow when handled that such a device makes for seam-width accuracy (Fig. 76, C).

If CF, CB, fold lines and buttonholes were traced on the wrong side it is possible, on ordinary fabrics, to machine-baste markings to show through on the right side but to do so may mar the fabric by a blunt needle or by pulling the tracing color through with it; hence, hand-basting is generally better. A girl ruined a lovely taffeta by marking buttonholes on the right side with a perfectly good

blue dressmakers' pencil! (See correct markings, Fig. 213, A, p. 450.)

PIECING

When the pattern extends beyond the width of the material, piecing may be necessary (Fig. 77). Make the piecing come on a lengthwise thread along the edge of a stripe, *not in* the stripe (Fig. 57,

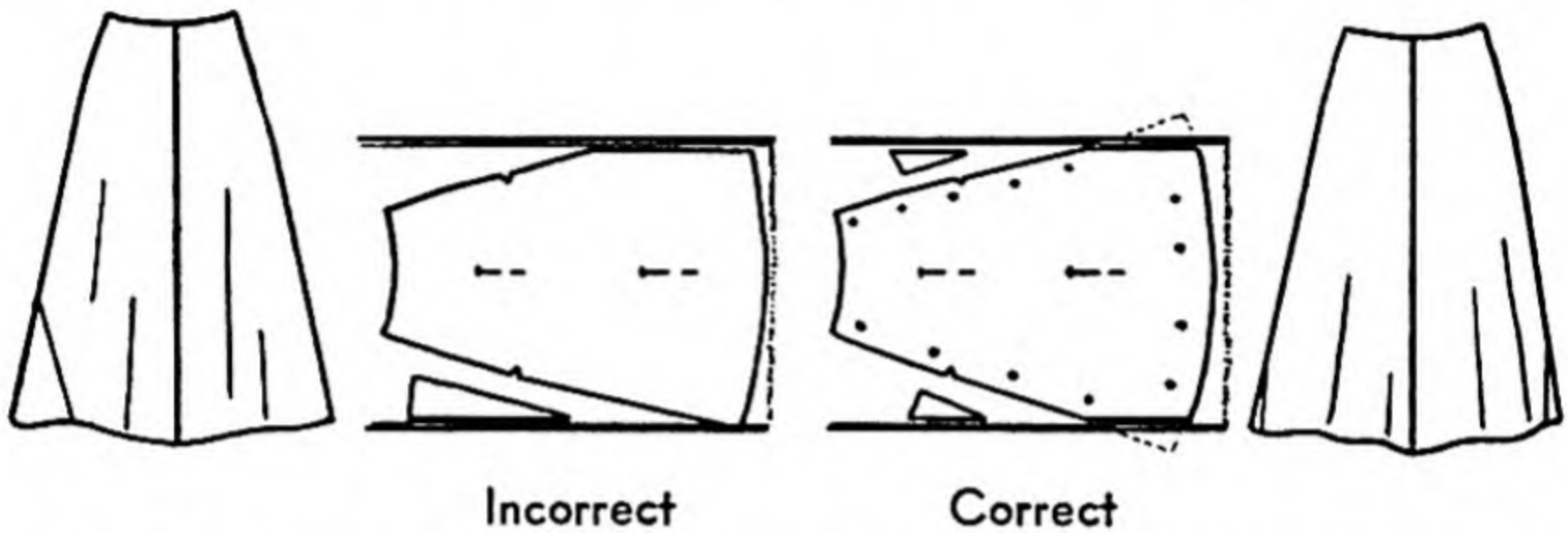


FIG. 77. One piecing is more conspicuous than two narrow ones that balance. Sometimes such a narrow piece disappears in the hem. All piecing should be on warp grain. It may be wiser to use a pattern of more gores.

p. 232). An easy method is to first turn under a seam's width on the edge to be pieced. Lap this over a scrap of the material to match the design, grain, nap, and face of the material. Pin in place with pins at right angles to the lap. Finish cutting the pattern. Use slip-basting stitches ¼″ long in the fold. Turn to the wrong side to machine stitch along the basting line. Press the seam open, pink, and press. Replace the pattern to check and trim off surplus if necessary.

BASIC PRINCIPLES

1. To keep grains of fabric in good relationship so that garment will fit well—prepare fabric so that filling threads throughout are at right angles to the warp; so that they lie on the table straight; and so that grain line of pattern matches grain line of fabric.

2. To insure an adequate amount of cloth and accurate cutting (grain perfect with a resulting good fit)—make a temporary placement of all pattern pieces before cutting; *then* for the permanent layout fasten each piece to cloth with few pins on the grain line back far enough not to interfere with cutting and tracing.

3. When cutting two layers at once, to facilitate marking and to

simplify assembling of garment at center front or center back seams—have material folded wrong side out before placing pattern.

4. When sections must be cut separately from one layer of cloth, to insure cutting mates, not duplicates, and to facilitate marking—leave first section pinned to pattern, place that section of fabric so that like sides of fabric are facing each other, with pattern on top, and cut second section.

EXERCISES

Point out good and bad procedures in each layout of Fig. 78.

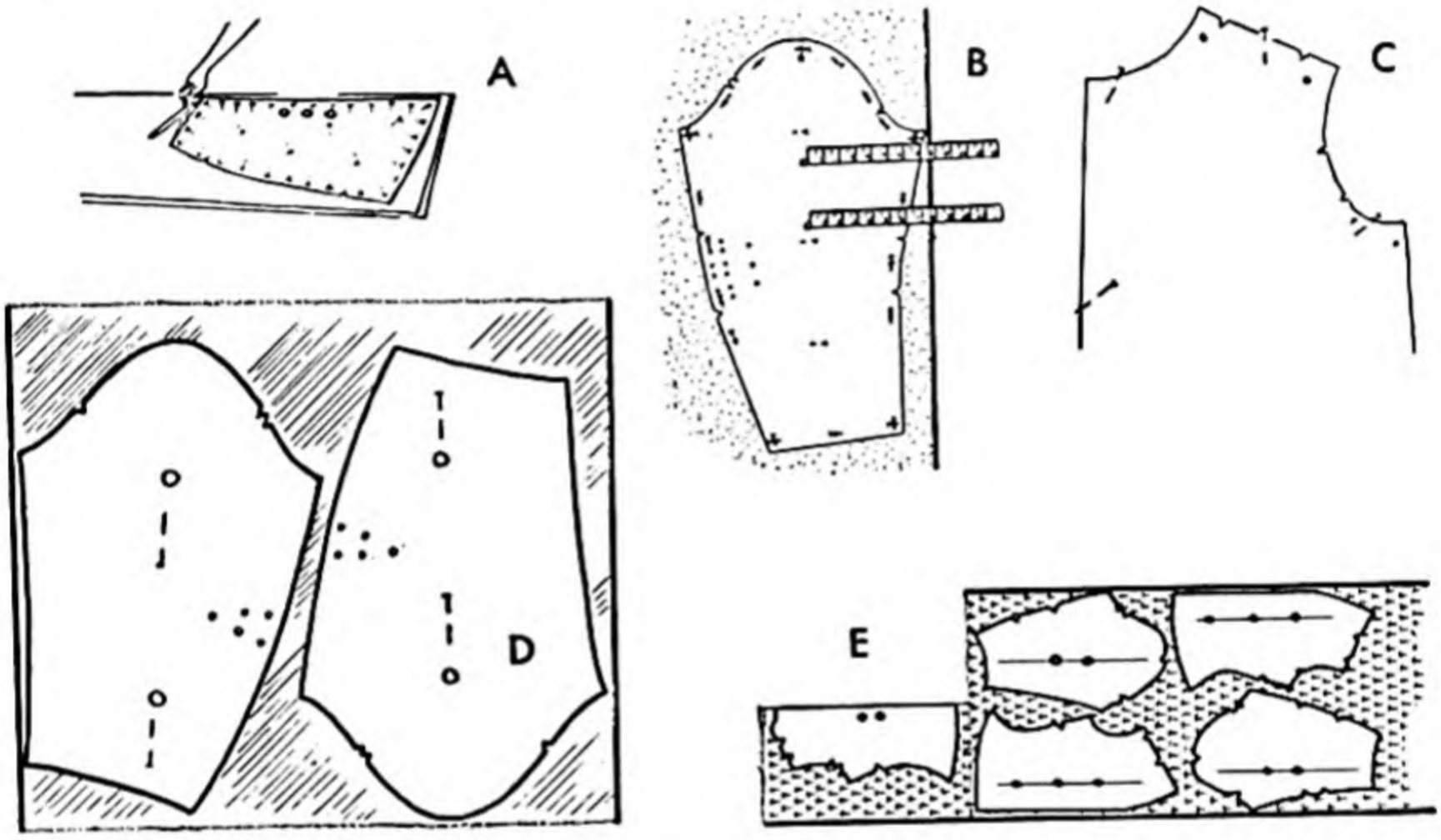


FIG. 78.

9

ORGANIZATION OF WORK

How many fittings are necessary? How much is safe to have stitched for the first fitting? What is a preliminary pin-fitting? Why shouldn't I baste facings in place for the first fitting? How place pins for a pin fitting, during a fitting, for basting, for stitching without basting? How improve speed? What procedures seem to waste time? Wouldn't it be better to finish the blouse of a dress entirely before starting the skirt? Can I successfully stitch a shoulder dart and the shoulder seam at the same trip to the machine, then press both at the same time? Why isn't it good dressmaking to hem the sleeve before making the seam?

PUTTING A DRESS TOGETHER

After the cut-out pieces of a dress have been marked to aid in construction, think through the steps necessary to make the garment. The pattern guide sheet illustrates the details. Study it carefully before starting work. Knowing *how* each part is to be completed gives you a better idea of *when* a given detail must be stitched in relation to other details. Looking ahead is part of good judgment.

It is certainly important to save time, but not at the sacrifice of the good-looking results we expect in a professionally finished garment. The steps in making a dress are not just rules; they are common sense reasons why a certain job should come before or after another one—what causes each effect or result.

You can follow the guide sheet of your pattern step by step until

the garment is finished. It seldom tells when or how to fit the garment, however. Hence, you will need to develop your own plan of work, and if you outline the procedure, you will have a more unified idea of how to accomplish the job. Breaking a big job up into several smaller jobs or steps seems to make it simpler, clearer, and easier. If you think of the job as being divided into three main divisions, you will be convinced that it is as simple as "a b c" (Fig. 79):

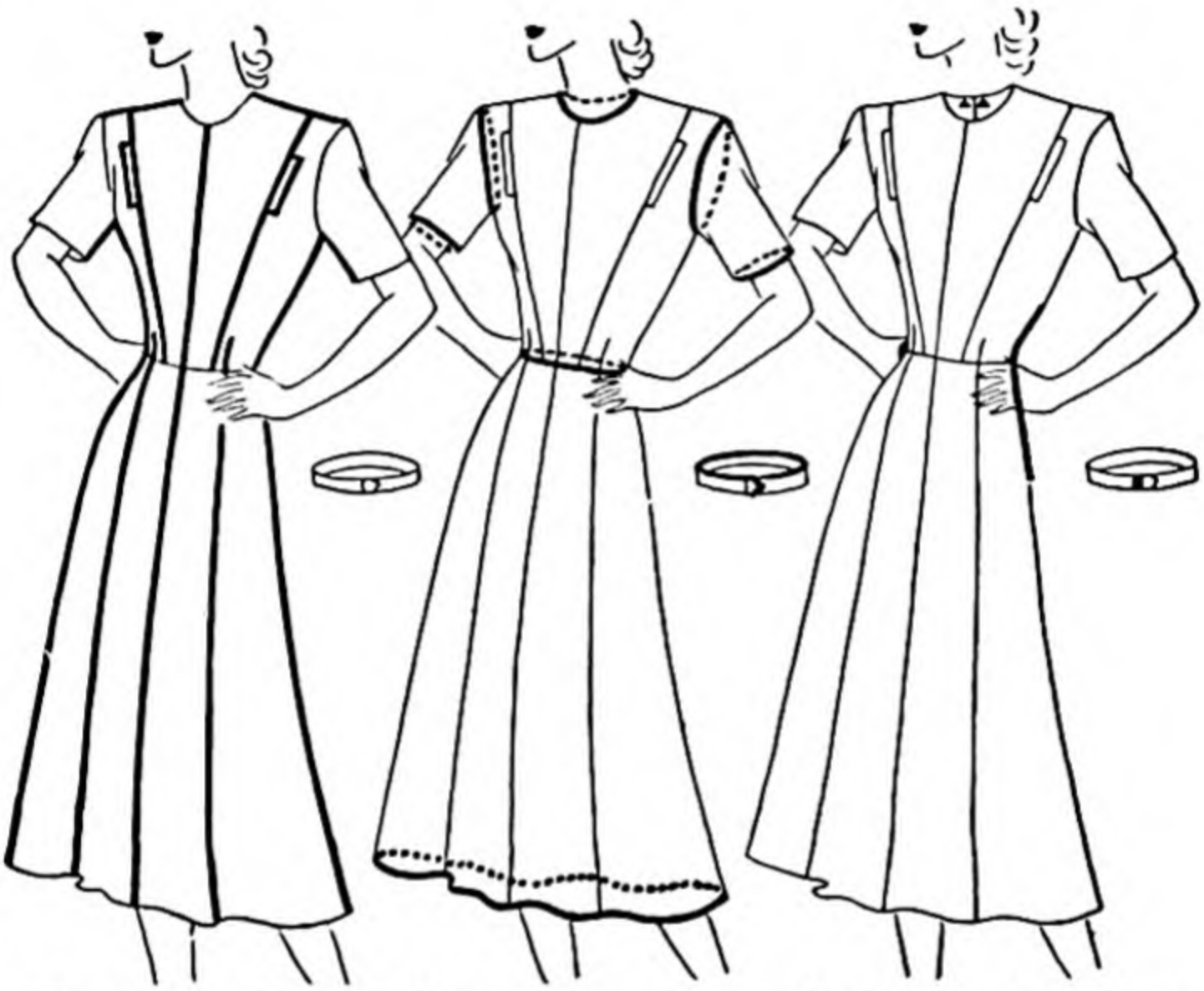


Fig. 79. Heavy lines indicate seams to emphasize in the three major divisions of work.

The first division of work preparatory to the first fitting emphasizes the lengthwise and silhouette seams. Also, in this division much of the detail work must be fitted, stitched, and finished.

The second division of work emphasizes the circumference seams, i.e., basting, fitting, and finishing the neck, armholes, waist, wrists, and lower edge hems.

The third division of work emphasizes finishing details, lengthwise closings, and plackets, sewing on fasteners, and tacking down the lengthwise hems or facings of openings.

TERMS DEFINED

Silhouette seams, or fitting or basic seams, are the shoulder seams, underarm seams of the blouse and sleeve, and the hip seams of the skirt. Most fittings are confined to these seams, although occasionally it is necessary to draw on other seams, pleats, or darts.

Lengthwise seams are any seams perpendicular to the floor. They may be silhouette or divisional or design lines within the basic pieces.

Crosswise seams are those parallel to the floor which enter a lengthwise seam or an armhole. Diagonal lines are usually treated as crosswise seams.

Circumference seams completely encircle a part of the body such as the neckline, armholes, waistline, cuff line, lower hem line, and circumference belt or yoke lines. Sometimes they are broken at openings or enter lengthwise closings.

Basic pieces or units are skirt front, skirt back, blouse front, blouse back, and a pair of sleeves, all flat.

To finish a seam (or dart) after fitting and stitching means to: remove bastings and tie thread ends of a dart but not of a seam; trim, slash, or notch as needed: pink or overcast; *and press.* A seam or line of stitching (dart, pleats) must be finished before it is crossed with another line of stitching.

To designate a seam so that anyone can tell to which seam you are referring, call it either by its basic name, as "shoulder seam" or "hip seam," or by naming the two adjacent pieces it joins together, such as "the seam joining the center front panel and the side front gore."

Abbreviations used are: F—front, B—back, CF—center front, CB—center back, R—right, L—left.

CONSTRUCTION BASED ON FITTINGS

Before permanently stitching any part of a garment it should be fitted. In general, the first pin-fitting is to approve or adjust details; the *first* fitting is to approve or adjust details in the units and the lengthwise basic seams—the fitting is *for width* chiefly but all proportions must be considered. The *second* fitting is to approve or adjust circumferences—fitting *for length* to secure good proportions and to check previous steps. The *third* fitting may not be required —it is for an over-all checking with stress *for closings,* other finishes, and possible decoration and accessories to be worn with it.

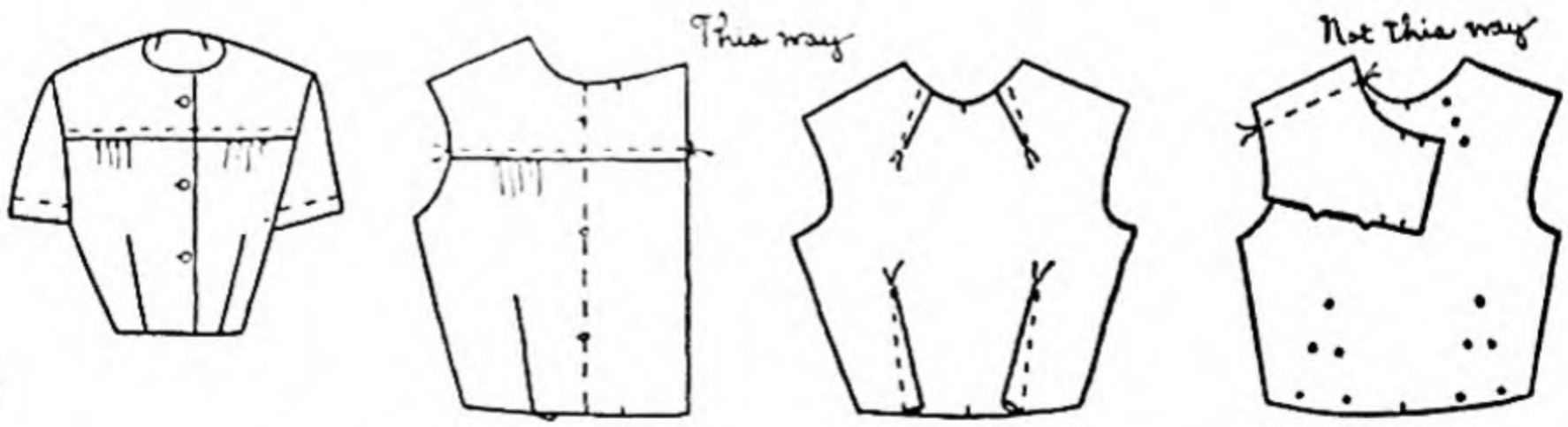


Fig. 80. Complete front unit before beginning work on back, or before joining to (any part of) the back unit.

UNIT CONSTRUCTION

The general procedure in garment construction is to *complete* a separate unit *as far as possible* before joining to another. The details in each unit are explained in your guide sheet or text book. The divisions of work (Fig. 79) based on two or three fittings insures style quality. It is customary to prepare (pin, baste, and/or stitch) the *six* flat basic *units* in this order:

blouse back
blouse front
a pair of sleeves
skirt back
skirt front

To assemble for the first fitting, pin or baste the six flat units together to create *four* tubular *units*—a complete blouse, a complete skirt and a pair of sleeves. After fitting complete the basic seams that create these four tubular units.

To assemble for the second fitting, baste the circumferences to combine the four units into *one unit*—the dress. Collar and facings are usually completed without fitting. Waistline and armholes are dependent on accuracy within ⅛″ to ¼″ to maintain smoothness and *balance*. Although your machine techniques may be perfect,

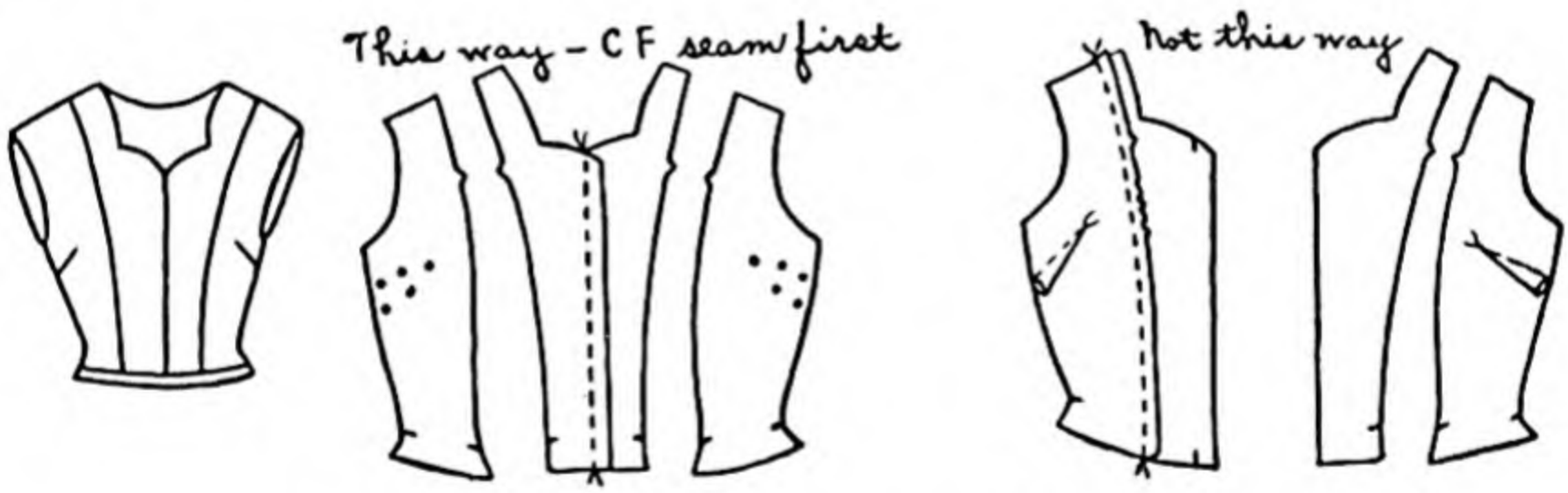


Fig. 81. Stitch CF and CB seams before others.

without basting and fitting before stitching you cannot be certain of a fit "with style." If the waistline is acceptable at the second fitting the hem may also be evened off and sleeve length settled. With all circumferences approved, proceed to finish them.

The third and last division of work emphasizes *finishing and closing* details to complete the unit or garment.

What techniques and how to execute them are explained in your guide sheet and in other chapters. Consult the Index.

Not always is it important to begin with the blouse back unit—it is generally simpler than the blouse front, therefore, easier. But if you can scarcely wait to see how it will look on you, start on the front first! If you need practice on straight seams, begin on the sleeves or the skirt before the blouse. Practice in stay-stitching may be done on the facings and straight seams of the belt, cuffs, or collar before the garment proper.

If one has just a short time in which to work begin with one of the shorter, easier units. A unit completed at one sitting is generally the most efficient way.

WORK SIMPLIFICATION IN DRESSMAKING

We want to conserve resources often wasted through inefficient practices in order to provide more freedom for other purposes and to eliminate monotony or make work more enjoyable and easy. Efficiency has been defined as conservation of time, money and energy to create a more satisfying product. In dressmaking there is no one process more important than another. Fitting the pattern, cutting, marking, stitching, fitting, pressing all must be done thoroughly and carefully—more than anything else haste makes waste. Yet by planning, much time can be saved. Understanding, by study and watching demonstrations, is the basic first. Evaluation of short cuts must be based on principles—some short cuts do not always result in professional-looking clothes.

Your attention already has been called to desirable work habits and will be directed over and over to those aims. Application to sewing of the principles of work simplification (developed by industrial engineers) recommends: sitting to work, easy working heights, use of wheels for transportation, best tools for the job, correct lighting, using both hands and many fingers, taking periodic rest periods, and prepositioning supplies and equipment.

Time-and-motion studies have been developed perhaps in food preparation and household tasks more successfully than in clothing, but you will find that our basic principles of dressmaking are based on work simplification principles. Modern laboratories try to have a machine and table space with good lighting and fresh air for each student. Each student is urged to supply herself with the right

tools to supplement many up-to-date conveniences furnished. High cutting tables, chairs on casters, adjustable ironing boards, pressboards that may be carried to a better light or higher surface, and *plenty of them* in a laboratory are part of such a program. Books and teachers are both guilty of telling "*how*" to do a job without giving the "why"—but usually the "how" is based on time-tested principles. Many have already been discussed in recent chapters—many more will be mentioned as we progress.

PRACTICAL MANAGEMENT IN DRESSMAKING

The underlying principles of good management in dressmaking are:

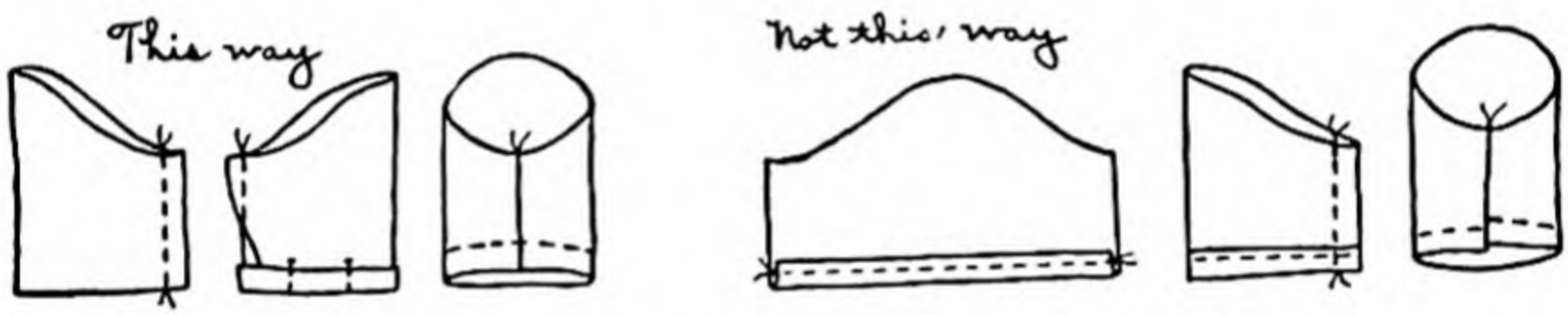


Fig. 82. Finish lengthwise seams before circumferences.

1. Complete basic units as far as possible before joining them to other basic units; or smaller units before joining them to larger units; to save time and motion, and to avoid handling bulk or causing wrinkles. For example, pin, baste, or stitch all details in the front of the blouse before joining to or beginning the back of the blouse (Fig. 80).

2. Keep work flat on table, machine, or pressboard as much as possible to avoid stretching, wrinkling, or difficulty in handling. For example, baste pleats in the various gores of a skirt before basting gore seams together or basting the hip seams.

3. To save time and avoid excessive handling and resultant stretching, stitch CF or CB seams before opening the two pieces which were cut right sides facing ready to stitch. If the fabric seems stretchy pin together well back from the seam before unpinning the pattern (stay stitch circumferences first). This procedure creates a center unit and saves confusion as to which side is which (Fig. 81).

4. In order to keep the edges, ends, or crossings, smooth and unfrayed and to simplify fitting adjustments, *finish lengthwise* seams, darts and pleats (but not closings), *before* beginning crosswise seams or circumferences (Figures 82 and 83). In general, *complete any line of sewing before crossing it with any other stitching.*

5. In order to have the opening a durable, smooth, continuous lengthwise line with no seams showing at edges, *lengthwise closings* (as hems,

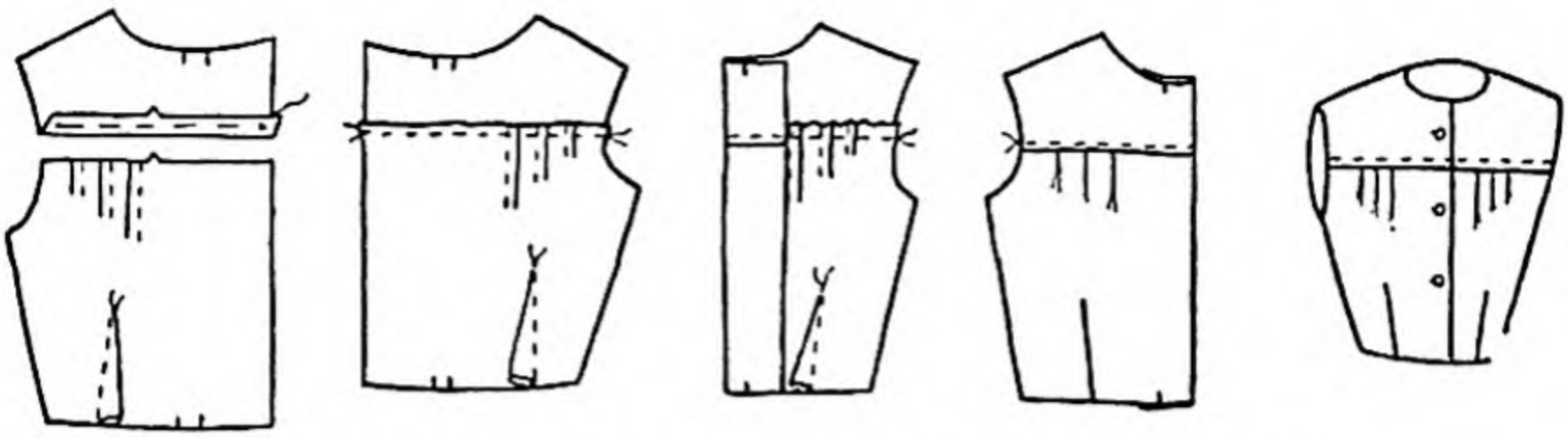


Fig. 83. Lengthwise closings after crosswise seams.

facings, plackets) should be made *after* the crosswise seams are finished (Figures 83 and 84).

6. Do not clip or trim corners or curves, if possible, until a fitting proves that there is adequate allowance. Avoid turning under before the

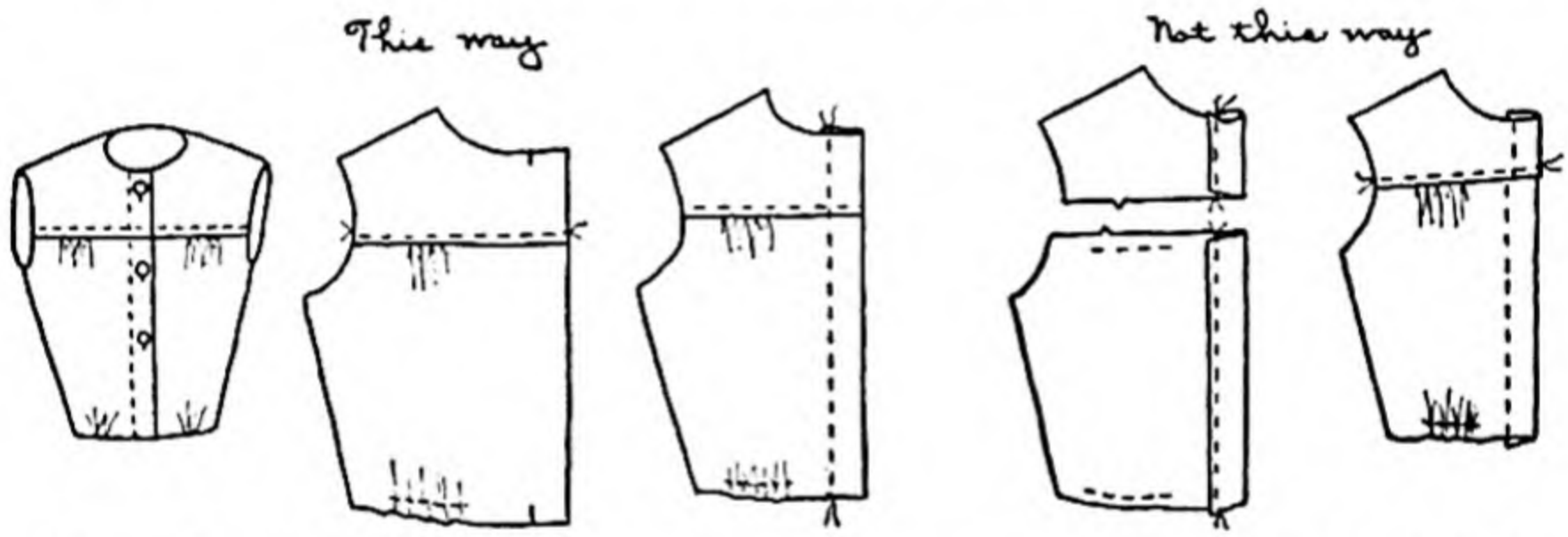


Fig. 84. Crosswise or circumference seams must be completed before making the lengthwise closing—either a folded hem or faced edge.

first fitting because the turn-unders would be bulky or pucker, or you would stretch them out of shape or fray them. To avoid such unnecessary handling, slip the curved seam over the part it joins without turning under and *pin seam line on seam line,* rather than basting it. (Fig. 85.)

7. Press and completely finish any line of stitching before beginning a seam that crosses it. This is the only way to insure a smooth dart entering a shoulder seam and the flat, straight seams and pleats necessary to smart dressmaking. Thus, shoulder and underarm seam cannot be permanently stitched till the entering darts or seams are really pressed. Pin-fitting appeals to us as a time saver.

8. Do like jobs at the same time, not only to save motion and time but to create more standardized products. Electricity, too, may be saved. For example, have all the marking done before going to the machine. Press as many parts as possible at one heating of the iron. Stitch as much as possible on standard stitch before changing to basting-length stitches.

9. Do not try to fit blouse, skirt, and sleeves independently; have them pinned together at the very first fitting because they affect each other in balance and proportion of both style and fit—that is, becomingness to you (Fig. 86). Much time is saved dressing and undressing.

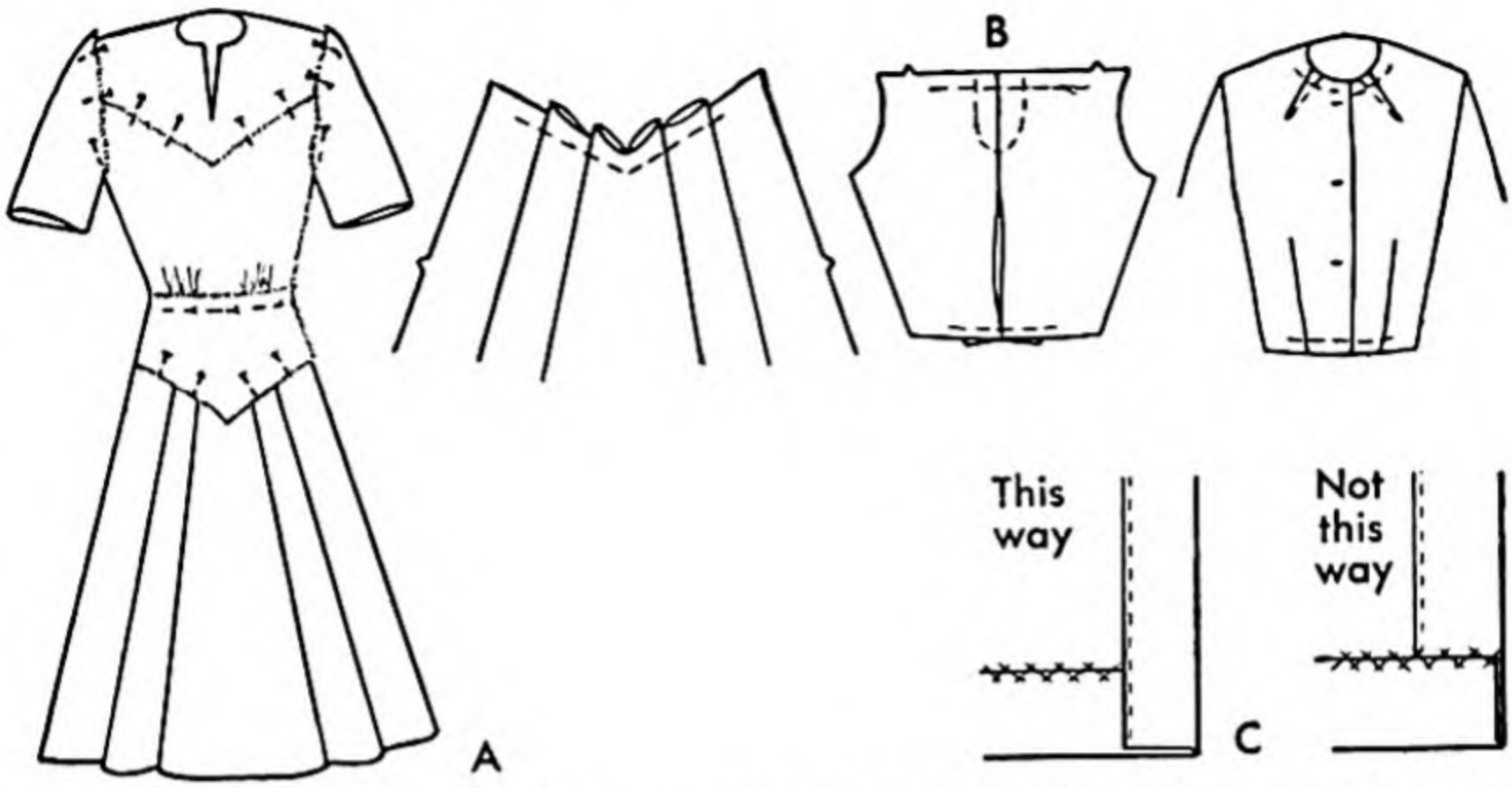


FIG. 85. A, curves and corners should not be clipped or turned under until approved by fitting. Do not pin as a plain seam but lap seam line on seam line on outside of garment without turning any under. B, hold hems, darts, seams, pleats in proper position with baste-stitching before trying to join the circumferences. C, lengthwise closings, as down the front of a coat, should lap over the circumference hem.

10. Do not sacrifice good design, good looks, durability, or good-finishing standards for speed. Factory products are often cheap-looking because the manufacturer has to base the ultimate cost on the cost of labor. The wise homemaker must compromise between speed and looks; the artist or high grade dressmaker occasionally must sacrifice durability for beauty of finish. It is your privilege and your responsibility to make comparisons, then decisions of this nature.

11. If you waste much time ripping, diagnose the cause. Have you failed to cut accurately, or to mark accurately? Do you need practice in feeding the cloth into the machine? Study a skillful operator's use of hands.

12. Good looks are dependent on your willingness to rip and stitch again if needed. Perhaps you need to do more and better pinning, or learn to rip. A great deal of time is saved by being skillful in basting and by feeling that basting is easy and that nothing is too much trouble if it brings better results.

13. Have all findings, accessories, and tools at hand and in good order. If shoulder pads are in fashion, have them ready for the very first fitting of the shoulder seam.

14. Don't make work for yourself by wrinkling and messing your work.

15. Some people prefer to do disagreeable jobs first, others like to leave them until the last. Try to analyze what makes a job seem disagreeable to you. Perhaps it is because you don't really know how to do it. Once you master that skill, it may turn out to be so easy that you will actually enjoy doing it and prefer to do it first.

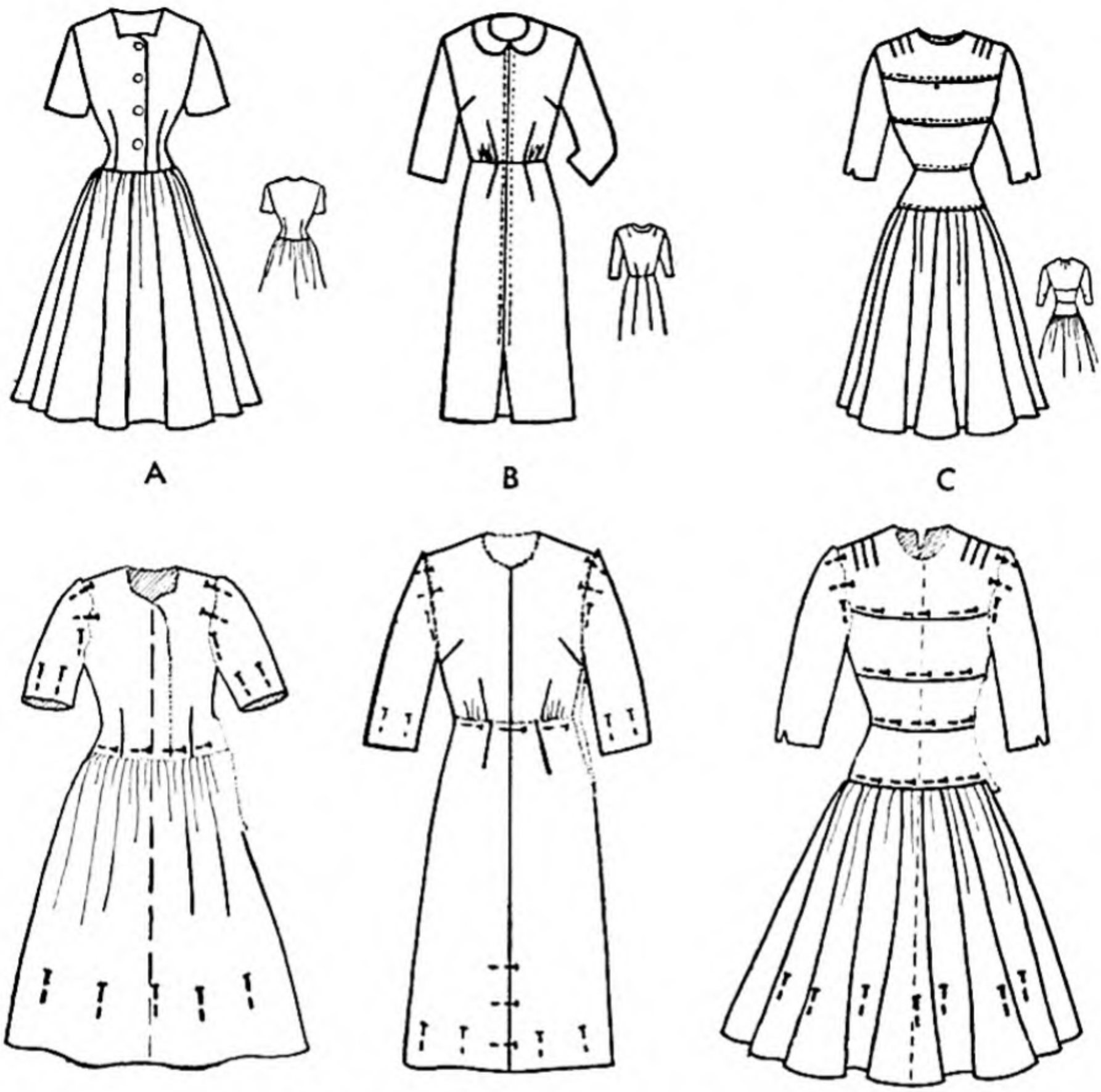


FIG. 86. **Typical dresses prepared for first fitting.**

STACK PIECES READY TO SEW

Before beginning machine sewing, have a plan of action. With pattern still pinned on, stack pieces in order shown in construction guide sheet of pattern, or in this order: parts of blouse front with interfacings, if any; parts of blouse back with interfacings, if any; front and back facings, if any; collar sections; pair of sleeves, sleeve facing, cuffs, if any; skirt front gores, skirt back gores; pockets, belt; or, save facings, collars, cuffs, pockets, belt until after the first fitting; or, begin with facings, etc.

STAY-STITCHING

To prevent stretching on the bias cutting lines, it is customary to stay stitch close to the proposed stitching line. How, exactly

where, and the exceptions will be discussed under "Stitching the Seams" and thereafter in the following chapter. Here we should apply principle 1 under management, i.e., "Complete units as far as possible before joining them to others to save *time and motion,* and to *avoid handling* bulk or causing wrinkles."

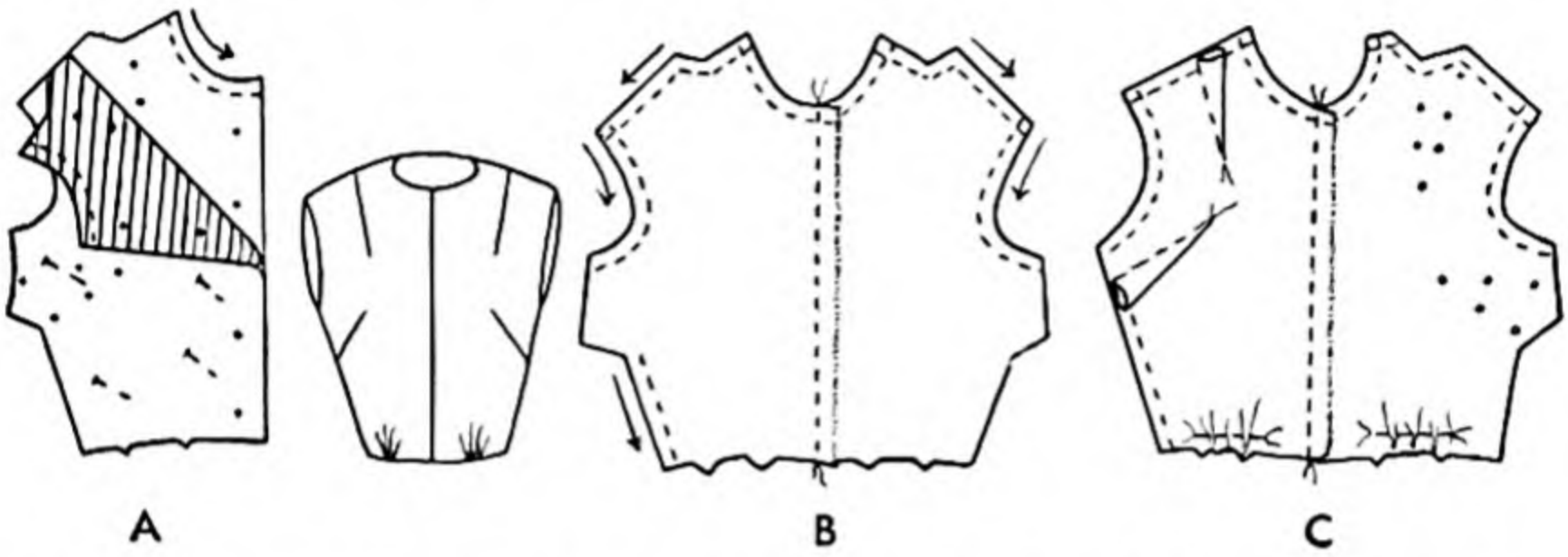


Fig. 87. A, two fronts kept pinned together while neck line is stay-stitched. B, CF seamed before separating right and left fronts; stay-stitching completed before darts. C, stay stitch not needed if gathers are used.

Suppose you are ready at the machine to prepare the blouse front in Fig. 87. The procedure would be:

Leave CF seam as cut, right sides facing, without disturbing. Place pins back far enough not to interfere with presser foot (principle 3).

1. Stay stitch neck lines as arrows indicate, A.
2. Close the CF permanently and open front out flat, B.
3. Stay stitch shoulders and armholes.
4. Stay stitch left placket opening.
5. Stitch the 4 darts, C.
6. Change stitch length to ease or gather between notches of waistline.

If there are interfacings, have them pinned to wrong side of proper garment pieces so as to stay stitch them together.

In general do stay-stitching before seams, darts, or pleats that cross it—to save time in fitting or ripping. All this work on the blouse front is done at one sitting. You are ready to pick up the next unit.

ORGANIZING WORK FOR THE PRESSBOARD

In a laboratory with few machines, pressboards and irons if you fail to stitch all that is possible at one trip to the machine before

trimming and pressing, you are wasting much valuable time and keeping someone else from using the machine. Where you have a machine at your disposal all the time it is more efficient to do all the stitching, all the pinking, and all the pressing you can at one time. Piped buttonholes, pockets, and facings require several trips to the iron between steps so you should do something about them at the very first trip to the machine.

Between the first and second fittings, most blouses require two trips to the pressboard, a few can be made in one trip, some require three, and occasionally we find a design requiring four

Fig. 88. How many trips to the iron are required for pressing during construction?

trips (Fig. 88). Some neck finishes require two trips before the waistline can be stitched. Long puffed sleeves with placket and cuff require two or three trips which may be combined with the two trips for a slide fastener, placket, or the edge finish of the lower hem.

If work on the skirt is carried along parallel with work on the blouse or jacket, the average garment can be nicely executed in five or six trips to the pressboard. It is more important, however, to press as you work, so do not stitch at any time any line crossing an unpressed line. "Spare the iron and spoil the dress!" Try to make as few trips to the iron as possible, but don't break other rules in doing so.

In constructing a dress similar to Fig. 89 the plan would be:

First Trip to Iron—after first pin-fitting.
All seams and darts in skirt—F and B.
All darts in elbow of sleeve and in blouse—F and B.
First step in piped buttonholes—F.
Shoulder seams of facing and free edge stay-stitching.
Belt.

Second Trip to Iron—after second pin-fitting or basted-fitting.
Shoulder seams, underarm seams of blouse and sleeves.
Second step in piped buttonholes.
Completed free edge of facing.
Side seams of skirt.

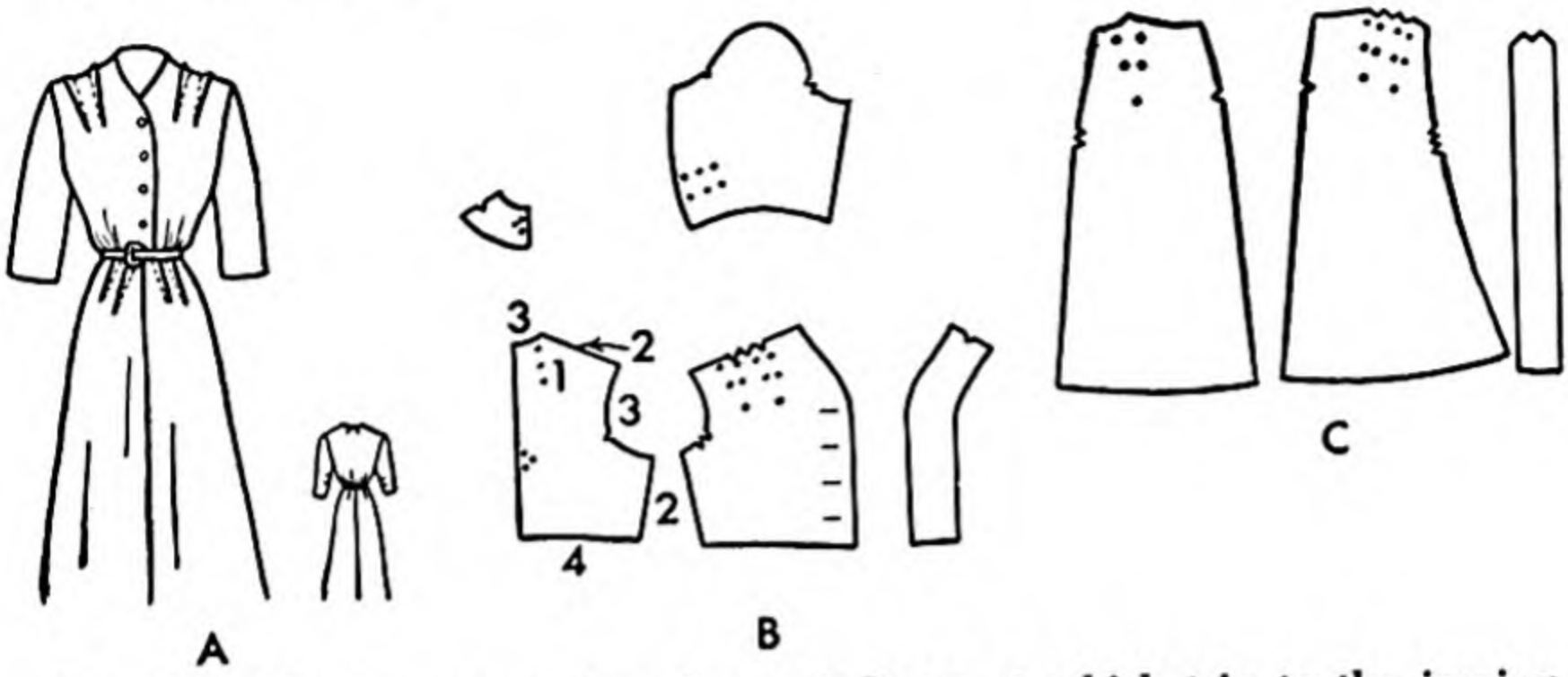


Fig. 89. Number seams in order to indicate at which trip to the ironing board it should be pressed.

Third Trip to Iron—after under-stitching neckline facing.
Facing and neckline—before lapping the waistline.
Steam out ease in sleeve cap.
Fourth Trip to Iron—after fitting and stitching armholes and waistline.
Slight touching on armhole seams.
Waistline.
Fifth Trip to Iron.
Press open basted zipper seam.
Steam and shrink curves of hem (hem tape if used).
Sixth Trip to Iron.
Light touches on hem, zipper, sleeve facing, buttonholes.

PIN-FITTING

A pin-fitting is a fitting in which pins are used in place of basting in order to determine whether it is safe to go ahead with details of machine-stitching before stitching further. For example (Fig. 90), it would be helpful to get the darts machine-stitched and pressed before basting the lapped seam of the yoke, A. These darts might be too long on a person with a large bust or on a tiny figure, so some fitting may be necessary before stitching them. Yet the lapped seam requires two rows of basting to preserve its fine, even curve. A satisfactory solution is to pin or baste the darts, and baste the fold of the overlap of yoke. Then pin this yoke over the darts, B. Pin the shoulder seams together. Try on to approve or change the darts. Quickly unpin, stitch and press the darts. Baste yokes in place, stitch, and press. Then we are ready to pin or baste the basic shoulder and underarm seams for the regular first silhouette fitting.

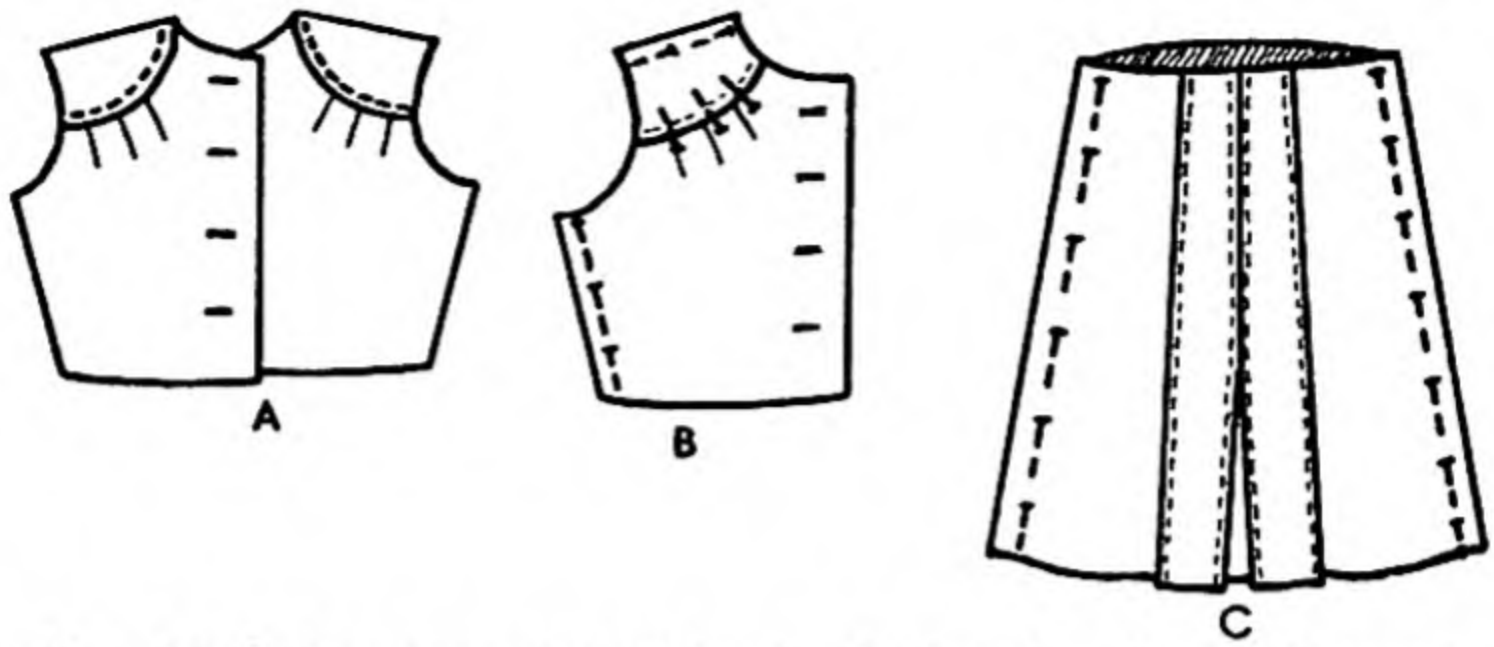


Fig. 90. Pin-fitting is a precaution in fitting for size and saves time.

A preliminary pin-fitting will produce straighter, flatter work because the stitching is done on a flat surface rather than in a tube; it will save time and save handling or messing the material.

Pin-fitting is used in a plain gored skirt where all the stitching and pressing will be lengthwise seams. Stitch all but the silhouette seams—*pin them.*

Beginners must learn to handle fabric skillfully, stitch straight, and be absolutely accurate before they can master the principles of fitting. While fitting can, and sometimes must, be done within the silhouette, a most satisfactory fit can usually be achieved by confining alterations to the basic silhouette seams. Hence, changes within the basic pieces are more a matter of design, taste, or becomingness, and usually not a matter of balance or size. However, if the right size pattern was not purchased or if the pattern was not tested and altered, the pin-fitting of all parts becomes a matter of precaution. For example (Fig. 90, C), it will save a great deal of time and effort if the pleats in the skirt are basted carefully in front and back, (or pinned only in the case of wash fabrics that hold a crease easily), but the hip line seams pinned, to try on. All that we need to know is whether the skirt is wide enough. If it proves too tight in the pin-fitting, some pleat or pleats will have to be let out, which would be easy if only pinned; or we may decide that the skirt can be lifted at the top. If it is a little too large, decide how much to take up and recall that amount when basting the hip line later. Now, unpin the skirt, baste, stitch, and press the pleats; with the work thus flat on the table, machine, and pressboard, you can do a straighter job more quickly. See similar design problems, Fig. 91. You are now ready to baste the front and back skirt pieces together for the first regular silhouette fitting

Fig. 91. Which skirts do not require pin-fitting?

where exact changes in size or direction of seam line are to occur.

In pin-fitting, place pins perpendicular to the edges of details—the pleats, tucks, hems, lapped seams, yokes—in order to keep the work flat and smooth (Fig. 89, B). If pinned parallel, the lines would appear puckered, bumpy, wavy. However, in pinning the basic silhouette seams for fitting place pins parallel *to and on* the seam line. (In satin and glazed fabrics use needles instead of pins inserted with the lengthwise grain.)

CONTINUOUS CIRCUMFERENCE DESIGNS

Where the designer has cut a pattern with crosswise lines continuing around the body as in a skirt yoke or Empire torso line in the bodice, there will be four seams at the point of intersection. In order to retain the designer's emphasized circumference seam and to make a flat crossing we rely on principle 4 under Management, i.e., *finish* lengthwise seams before circumference or crosswise seams. In Fig. 86, C, pin or baste the lengthwise seams of each yoke separately and also the hip seams of the lower skirt. (The circumferences will have been stay-stitched previously.) Lap one section over the next *without* turning under and pin seam line on seam line to fit. After fitting, stitch, press and finish the lengthwise seams; then complete the circumferences usually as lapped seams.

In Fig. 92, note that the waistline is not a continuous circumference seam, so the waistline of the back must be stitched separately from the waistline of the front; then the underarm seam of blouse and skirt will be made in one continuous lengthwise seam.

Also note that the round yoke has been made and applied in one continuous circumference line from back to front and a return to the back. An amateur would get a bumpy, crooked line if she

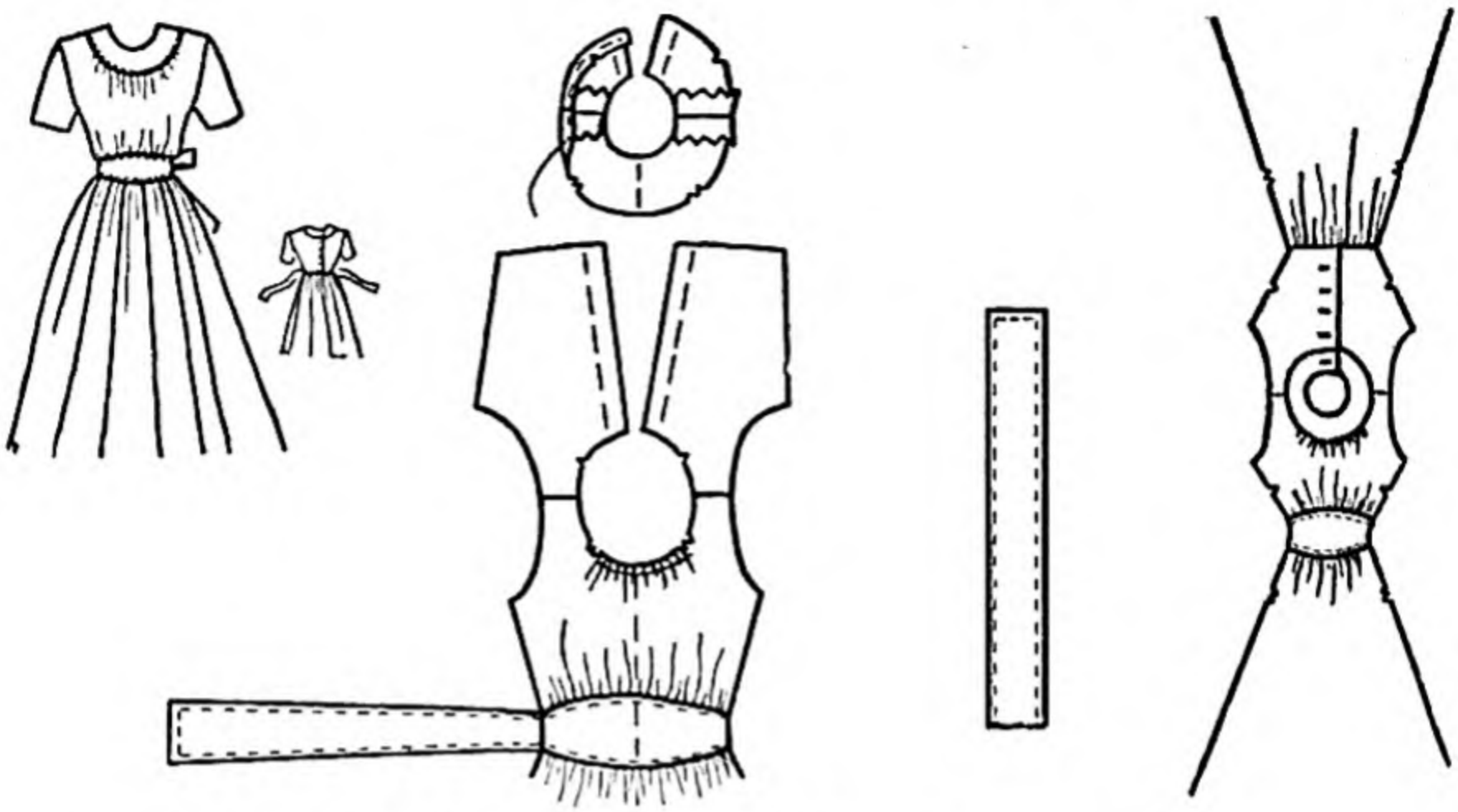


Fig. 92. Broken waistline and circumference neck yoke.

attached the front yoke to the front of the blouse, the back yoke to the back, then completed the shoulder seam.

GENERAL ORGANIZATION OF WORK

STEPS IN MAKING A SKIRT

(Draw a line through processes not needed in your pattern.)

Before removing pattern pin CF and CB seams ready to stitch. Have front unit stacked separately from back unit.

Front Unit

Stay stitch waistline, if not to be gathered, and any crosswise seams such as yoke lines.
Stitch CF seam.
Stay stitch placket lines but not other lengthwise seams.
Make pleats in any section according to guide sheet or text.
Seam side front gores to center gore or panel.
Make waistline darts, unpressed pleats, gathers.
No pressing until approved by fitting.
Must fit before setting pockets.

Back Unit

Same as front unit.

Waistband

Interface according to guide sheet or text; crease or press.

Pin-Fitting

Pin or baste side seams; pin belt by lapping over skirt on right side, seam lines matched.
Fit belt to body; skirt to hips, then to belt.
Tentatively estimate skirt length desired.
Judge proportions for stitching pleats, locating pockets, or other decorative features.

After Fitting

Remove pins, carefully matching ends of fitted belt.
Complete back and front units.
Press pockets if any.
Join front to back (baste or stitch, but try on for checking hip carefully, leaving 1½″ ease at hips and 1″ ease at waistline if fitted skirt).
Leave left hip open for placket.
Baste stitch band to top of skirt—leave 2″ free at each end.
Baste stitch placket closing.
Press silhouette and placket seams open.
Insert zipper.
Baste waistband.

Second Fitting

Check waistband—other details like darts.
Take hem.

After Second Fitting

Complete waistband; sew on fasteners.
Final press.

STEPS IN MAKING A BLOUSE

(Draw a line through processes not called for in your pattern. Will you pin, baste, or stitch?)

Back Unit

Pin interfacings to wrong side.
Make CB seam; or baste stitch CB line of opening and buttonhole markings (transferring tracings from wrong side).
Stay stitch neck, shoulders, armscyes, left underarm placket, underarm gusset lines.
Shoulder dart, or use ease stitch instead of stay stitch along shoulder seam.
Other darts or gathers—at neck or waist.
Lengthwise seams—princess, or fitted bodice—*do not stay stitch.*
Crosswise seams—yoke or torso effect—stay stitch if least bit bias, curves, and corners.

Front Unit

Pin interfacings to wrong side.
CF seam; or baste stitch CF line of opening and buttonhole markings.
Stay stitch neck, shoulders, armscyes, underarm placket and gusset, if any.

Details for fullness or decoration—darts, tucks, dart tucks, pleats, gathers—at shoulder, underarm, waist, neck, yoke.
Lengthwise seams—not stay-stitched.
Stay stitch crosswise seams if least bit bias, curves, corners.

Sleeves

If sleeveless blouse, stay stitch free edges of armhole facings.
Pin shoulder and underarm seams ready to match blouse after fitting; check to make a pair.
One or two rows of long stitches around sleeve cap to draw up and shrink out fullness.
Elbow darts to make a pair.
Sleeve facing attached across lower edge if no cuff; free edge stay-stitched (preparatory to clean finish).

Collar

Pin interfacing to wrong side of top collar—stay stitch together.
Do not stay stitch undercollar.

Facings

Stay stitch free edges—neck and sleeve facings.
Pin shoulder seams ready to match fitted blouse.

Pin for First Fitting

Back to front blouse at shoulder and underarm seams.
Lengthwise seams of sleeve to make a pair.

After First Fitting

Complete all details in blouse front and back—first pressing.
Insert gussets.
Complete shoulder and underarm seams of blouse, neck facings, armhole facings, sleeve seams including sleeve facing.
Complete collar and cuffs.
Press all steps completed since first pressing.
Shrink sleeve cap.
Edge finish free edges of facings—neck, armholes, sleeves.
Make piped buttonholes.
Fold hems for closing—pin, crease, or baste.
Slash neck curves of blouse and collar.
Apply collar and cuffs.
Apply neck facing.
Under stitch neck, armhole, sleeve facings.
Baste stitch around lower edge of blouse to hold hem, facings, seams, darts, gathers in place (Fig. 85, B).
Pink or zigzag stitch lower edge of blouse.
Baste sleeves in armhole.

Second Fitting

Adjust sleeve set and other details.
Underarm placket.

After Second Fitting

Armholes—stitch and finish.
Buttonholes—worked or machine-made.
Buttons—sewed on.

Final press.
Decide on accessories.

STEPS IN MAKING A DRESS

(Draw a line through processes not required in your pattern.)

Before removing any pattern piece, pin CF and CB seams ready to stitch. Have units stacked in order.

Skirt Unit

Front—Stay stitch waistline if not to be gathered, and any crosswise seams of gores and yokes not on straight grain.
Join CF seam; or if opening, baste stitch CF line and buttonhole markings. Fold CF hem and pin.
Stay stitch placket lines but no other lengthwise seams; stay stitch any corners or curves to be slashed during construction.
Make pleats in any section according to guide sheet or text.
Join side gores to center panel or gore.
Make waistline darts, unpressed pleats, gathers.
No pressing until approved by fitting.
Back—Same as front skirt unit.

Blouse Unit

Front—Pin interfacings to wrong side.
Make CF seam: or, if opening, baste stitch CF line and buttonhole markings. Fold CF hem and pin.
Stay stitch neck, shoulders, armscyes, underarm placket and gussets.
Details for fullness or decoration—darts, tucks, gathers.
Crosswise seams stay-stitched if least bit bias—curves, corners, yoke seams.
Lengthwise seams (except plackets) never stay-stitched—(pin, baste or) stitch according to your ability on this fabric.
Back—Same as front blouse unit but fewer details.

Sleeves

Sleeve cap with one or two rows of long stitches between notches; to draw up and shrink out fullness.
Elbow darts to make a pair.
Sleeve facing attached across lower edge if no cuff; stay stitch (but not edge stitch at this time) free edge.

Collar

Pin interfacing to wrong side of top collar—stay stitch together.
Do not stay stitch undercollar. Treat cuffs similarly.

Facings

If sleeveless, stay stitch free edges of armhole facings. Pin shoulder and underarm seams ready to stitch—to match blouse *after* fitting; check to have a pair not duplicates.
Stay stitch but not edge stitch at this time outer free edges only—neck, sleeve and skirt facings.

Pin basic seams together ready to stitch after corresponding seams on garment are approved in fitting.

Belt, etc.

Pin and stitch interfacing in place; stitch and turn.

Pin pockets ready to try on.

Assemble for First Fitting

Pin or baste shoulder, underarm, sleeve and hip seams (lengthwise basic or silhouette seams). (Fig. 86.)

Pin by overlapping on right side all circumferences—yoke lines, waistline, sleeves, estimated lower hem (essential for complete proportions).

Do not pin collars or facings on.

First Fitting

Chiefly for width (consider ease, balance, set, grain, line) but also length which affects over-all proportions. Try on collar, cuffs, pockets, buttons, belt.

After First Fitting

Remove pins and *complete* all details possible in flat units.

Insert gussets if any.

Press.

Complete shoulder and underarm seams of blouse, sleeves, facings; collar and cuffs. Press.

Shrink sleeve cap.

Edge finish free edges of facings.

Make piped buttonholes in blouse and skirt; press.

Slash neck curves of collar and blouse.

Apply collar and cuffs.

Apply neck facing; or hem CF or CB.

Under stitch neck, armhole, sleeve and CF or CB facings.

Baste stitch around lower edge of blouse to hold hems, facings, pleats, darts, seams in place (Fig. 85, B).

Baste sleeves in blouse.

Pin skirt to fit blouse at waistline.

Pin up hem.

Second Fitting

Chiefly for length adjust sleeve set, waistline, then hem length.

Check details previously finished.

After Second Fitting

Finish circumference seams—neck, armscyes, waist; press.

Baste stitch placket opening; press.

Insert zipper.

Pin or baste in hem.

Third Fitting

Check hem.

After Last Fitting

Complete hem.

Sew on fasteners; tack facings.

Final press.

Select accessories.

ORGANIZATION BASED ON OTHER ACTIVITIES

In learning to sew in college courses, your work is naturally slowed down because of the time devoted in class to instruction and demonstrations and because the laboratory is crowded or equipment is limited. You may be the kind of girl who works better alone and who is confused by activity all about, but you will soon learn to adjust to this apparent disorder by concentrating on your own problems.

If, with the help of your instructor, you make out a time schedule of achievement for the day or week, you will have a goal toward which to work. You will then know whether your accomplishment is up to standard. While waiting for a machine or iron, busy yourself with other little jobs. If you see that you will not quite finish at the time set, stay after class ten or fifteen minutes if that will permit you to complete the unit of work and keep up with the class. Aim to have certain units completed by the week end or by a certain holiday, then work toward that deadline.

In school, use the laboratory period to work on the most necessary steps and leave the routine part for outside work. Undertake the difficult or new problem in laboratory periods, while you have a teacher to criticize and help and good illustrative material to follow. It is really efficient to "work while you work and play while you play." Get to class on time and go immediately to work while waiting for the instructor. On the other hand, don't sew while the instructor is talking and demonstrating—not only is it rude, but you are losing all the benefit of such valuable help.

If you are not progressing as efficiently as you should, ask your instructor to advise you as to the trouble and try to correct it.

If you are a beginner select simple styles for learning. Piped buttonholes, notched collars, worked buttonholes require more time. A local dressmaker makes a standard type shirtwaist dress in eight hours. In order to earn a living she may not finish by our standards. One of our teachers who is skillful, yet particular, uses sixteen hours to turn out a high class, professional product of fabrics not too easily handled.

The college student and the average homemaker seldom have eight hours at their disposal in one day. So it must be broken up into units of time.

If you are a teacher, a business girl, or a homemaker, plan to

group your construction processes into units and fit these units into your other work. For example, a teacher might say, "I'll prepare my pattern and material Thursday evening. After work Friday, I shall cut and mark it. After supper I'll get it ready for the first fitting, go to bed, and have a good sleep. Saturday morning I can fit it while I'm fresh, get all the stitching and pressing done by ten o'clock, the neck facing finished by eleven, and the sleeves and waistline basted in by noon. I can get Susie to help me fit the sleeves and take the hem length at noon. After lunch I can finish—armscyes, waistline, placket, and hem. If I don't get done by sunset, perhaps I can get Susie to help me hem it after supper. It shouldn't take fifteen minutes for the final pressing. It's going to be ready to wear Sunday!"

A homemaker might plan this way: "After the children are in bed Tuesday night, I'll study my pattern. Wednesday morning I'll cut and mark my dress while the stew is cooking for lunch. Wednesday afternoon I'll get it basted together before I go to club meeting at four. Thursday morning I'll have my first fitting and get my neighbor to help me. I'll get a lot of stitching done so that after lunch, when I have to press Nell's party dress, I can do the pressing on my dress too and baste the circumferences before time to cook supper. Thursday night I'll be too tired to work after getting Nell off to her party—besides, Dan will want me to play checkers. But Friday morning I'll get that dress ready so Nell can hang it at noon. I can make the placket and hem it easily by four o'clock and bake a shortcake for the family too."

In making such plans, don't hurry to the point that you do poor work; but with a steady hand, and one eye on the clock, you will forge ahead more uniformly than if you just "muddle along." If you have overestimated your speed, if some unexpected interruption sets you back, just make the best of it—revise your plans. Sometimes you will need to sacrifice a pleasure. But don't sacrifice your eyes, your health, your nerves, or your family's need of your company or a good meal. Put the garment aside cheerfully and find another time. Some of the more mechanical jobs, like sewing on fasteners, or hemming, might be done while visiting with friends or family. This kind of planning contributes to a more pleasant home and family life.

Having good tools and well-placed equipment contributes much to one's efficiency. If you have to set up horses and a special cutting

board, plan to do a great deal of cutting while the assembly is in place; save cutting details when you can be seated.

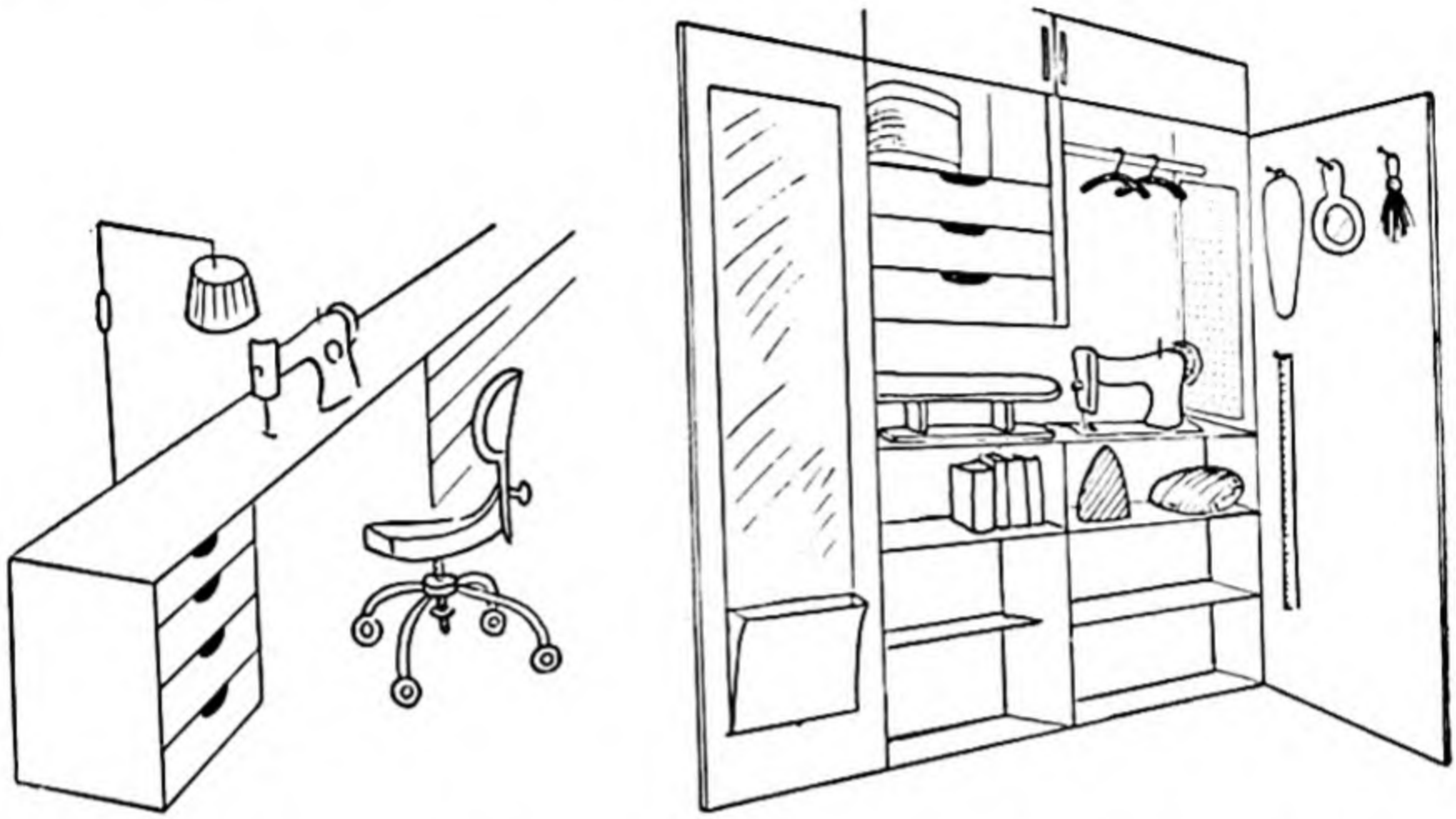


FIG. 93. Home sewing center—in bedroom or kitchen—improves work habits. Spaces for press board, cutting board and machine based on measures of your own equipment—not too closely fitted. You could get along with a narrower closet by placing pressboard under machine or on end at the side.

MASS PRODUCTION OF GARMENTS

In mass production there is no fitting of dresses. Very little or no pinning and basting are done. This alone saves time and labor. In addition, every effort is made to keep the garment flat as long as possible in order to increase the output per hour or per laborer; and to keep it neat, which decreases the time and cost of pressing.

Hence, the back of the blouse is usually joined to the back of the skirt at the waistline; the front of the blouse to the front of the skirt; then the underarm seams are made in one stroke. This method is unsatisfactory in home dressmaking because it complicates the fitting process. In a factory-made sleeve, the hem is often finished before the lengthwise seam (Fig. 94). Our objection to this method is that the lengthwise seam is exposed at the lower edge. When crosswise seams are finished before lengthwise seams, the presser foot may push one bulky seam or hem a little past the other so that the resulting intersection or ending is irregular. Wherever the circumference line is a part of the design, it should be stitched in one

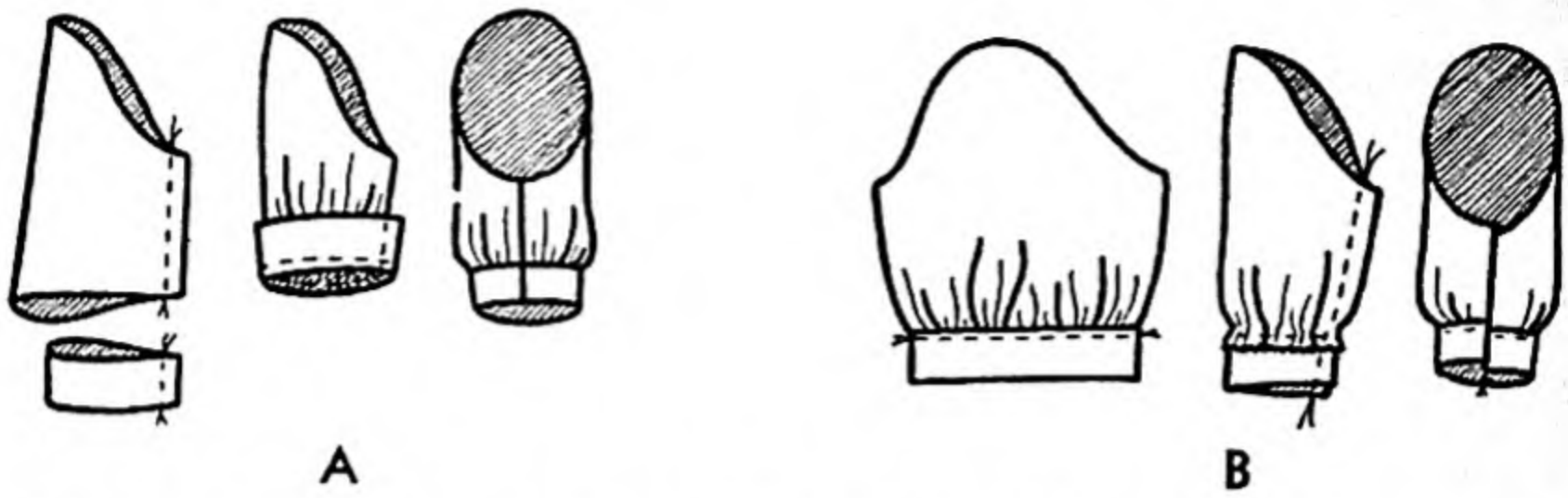


Fig. 94. A, dressmaker method of applying cuff band. B, factory method usually leaves ragged edges.

continuous line to be attractive. In cheap utility clothes our home dressmaker method of assembling would not be economical for a manufacturer, who accommodates his method to the demand for a cheaper product. However, a sleeve facing may be sewed across the lower edge before the lengthwise seam and the free edge stay-stitched while still flat; if the crosswise lines do not exactly match they will not show since the facing is inside the garment.

In both factory and home sewing of raglan, dolman, epaulet, and shirt styles for house dresses, children's clothes, and undergarments, it is good practice to sew a sleeve in the armscye before closing the underarm seam (Fig. 95). In such cases the sleeve has a shallow

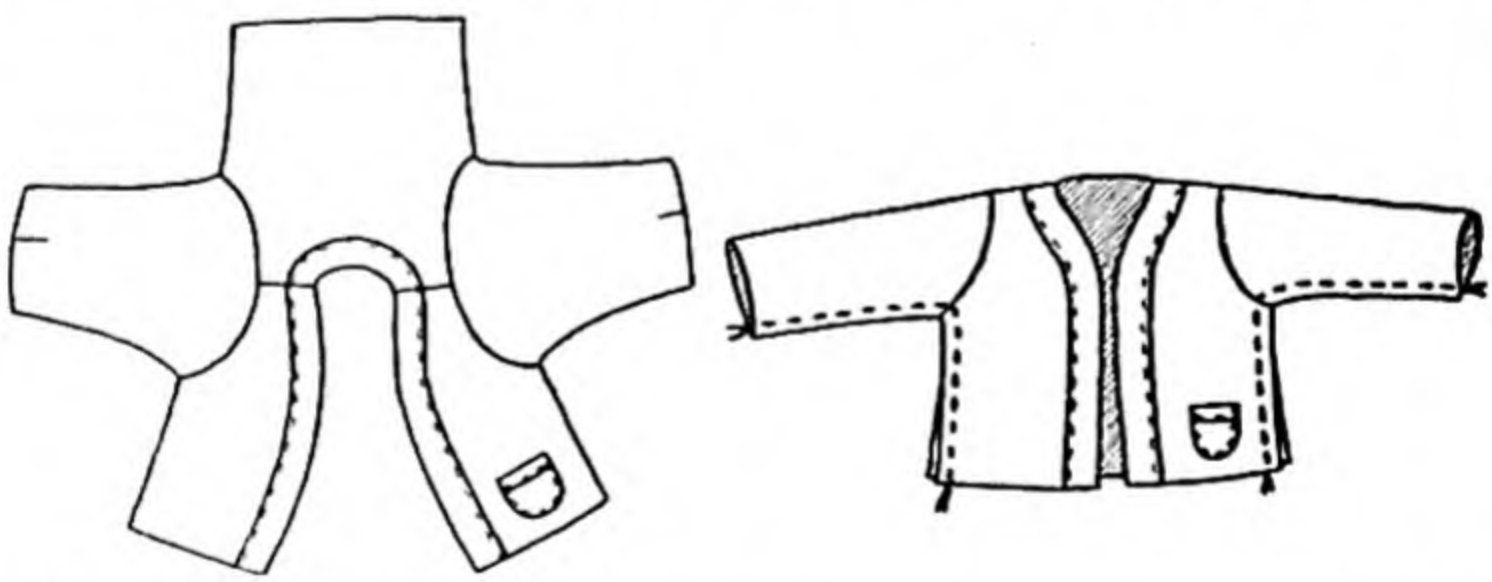


Fig. 95. Sleeve set in armscye before underarm seam—short cut acceptable when sleeve cap is short as in shirt or this child's sacque.

sleeve cap and the curves can be better tailored flat this way rather than in a circumference.

In general, better dressmaking will stitch first lengthwise seams, then a great deal of work on circumferences, while factory dressmaking will stitch crosswise seams before lengthwise as much as possible, with very little circumference sewing.

The "line system" of production was used in the dress trade long before it was applied to the automobile industry. The foreman divides the work into a number of separate and distinct operations. One operator may learn how to make buttonholes or plackets but never learn how to create a dress. In the interests of speed, the foreman must estimate the amount of time required for each operation in order to keep the line moving regularly. Twenty or more workers may be found in one line. Good housekeeping, orderliness, supplies within easy reach of the operator (at her left), the right height of working surface, comfortable chair, and good light are all necessary to the success of the line system. Time-and-motion films are made to study such problems (Fig. 96).

Fig. 96. Production line in modern garment factory. Industrial engineer is making a time-and-motion study. (By LIFE Photographer Walter Sanders. © 1955 TIME, Inc.)

You should visit an up-to-date dress factory to understand the necessity for such methods and to appreciate the speed with which well-tailored garments can be created. If you plan to be a dress designer, try to get experience in such a place in order to learn to cut patterns or make designs that lend themselves to such an efficient type of manufacture.

A thorough understanding of organization and timing of different processes is necessary to mass production. On a smaller scale you may apply this knowledge to quantity production in Red Cross sewing rooms, or even to sewing in a church society, in workrooms for orphans' homes, or in any other large institution. For example, four volunteers made thirty-three lined corduroy jackets in one day. But do you think one of these four women at home alone could have made eight? If you were making six pairs of pajamas at home, you can readily see that some of these ideas would enable you to cut down on the time and energy consumed.

Clubs and other groups employ assembly-line ideas to use people of varying talents and abilities. Some girls may be better at straight stitching, others at pressing, or cutting, or assembling, or quilting; or using the zigzagger, the hemmer, the buttonholer. Rotation of duties will help all to learn more and have more fun—but for speed on one project let each expert contribute in just one phase and rotate duties at the next meeting. One group made a large number of United Nations flags by this plan.

BASIC PRINCIPLES

1. To save time, energy, resources, confusion and error and to create a satisfactory product, organize work: by completing basic units before joining to others, by doing as many like jobs at a time as is practical, by handling work as little as possible.

2. To insure a satisfactory garment when finished and to save time, all units (pinned or basted) should be tried on together and fitted before permanent stitching.

3. To check and secure a pleasing effect in the garment with a minimum number of fittings (saving time and confusion), check for *width* at first fitting, for *length* at second fitting; other fittings may be needed to approve the basic two and to arrange accessories.

4. If pattern is correct size and well-fitted, to save time, details like darts within the front and back units may be stitched before fitting the silhouette seams.

5. In order to create a flat smooth seam without a tuck or fold in it, to save time, and to avoid damaging garment in pinking, *finish* completely (by removing bastings, trimming, pinking, pressing) one line of sewing *before crossing* with another.

6. In order to keep the edges or ends smooth and unfrayed and to simplify fitting, finish *lengthwise seams* (darts and pleats) *before* beginning *circumference* lines.

7. In order to have the opening a durable, smooth continuous lengthwise line with no seams showing at edges, *lengthwise closings* (as hems or plackets) should be folded *after the circumference* lines are finished.

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Goodyear, Margaret R. and Mildred C. Klohr, *Managing for Effective Living* (New York: John Wiley & Sons, Inc., 1954).

Iowa Home Economics Association, *Unit Method of Sewing* (Ames: Iowa State College Press, 1950).

EXERCISES

1. From a current pattern leaflet, select a simple design. On blackboard teacher and class work out a general plan of work.

2. On mimeographed sheet similar to pp. 272–276, let each student draw lines through processes not called for in her pattern guide sheet as aid to stacking pieces ready for the machine.

3. Answer the following questions based on Fig. 97—problems in organization (initials correspond to illustration):

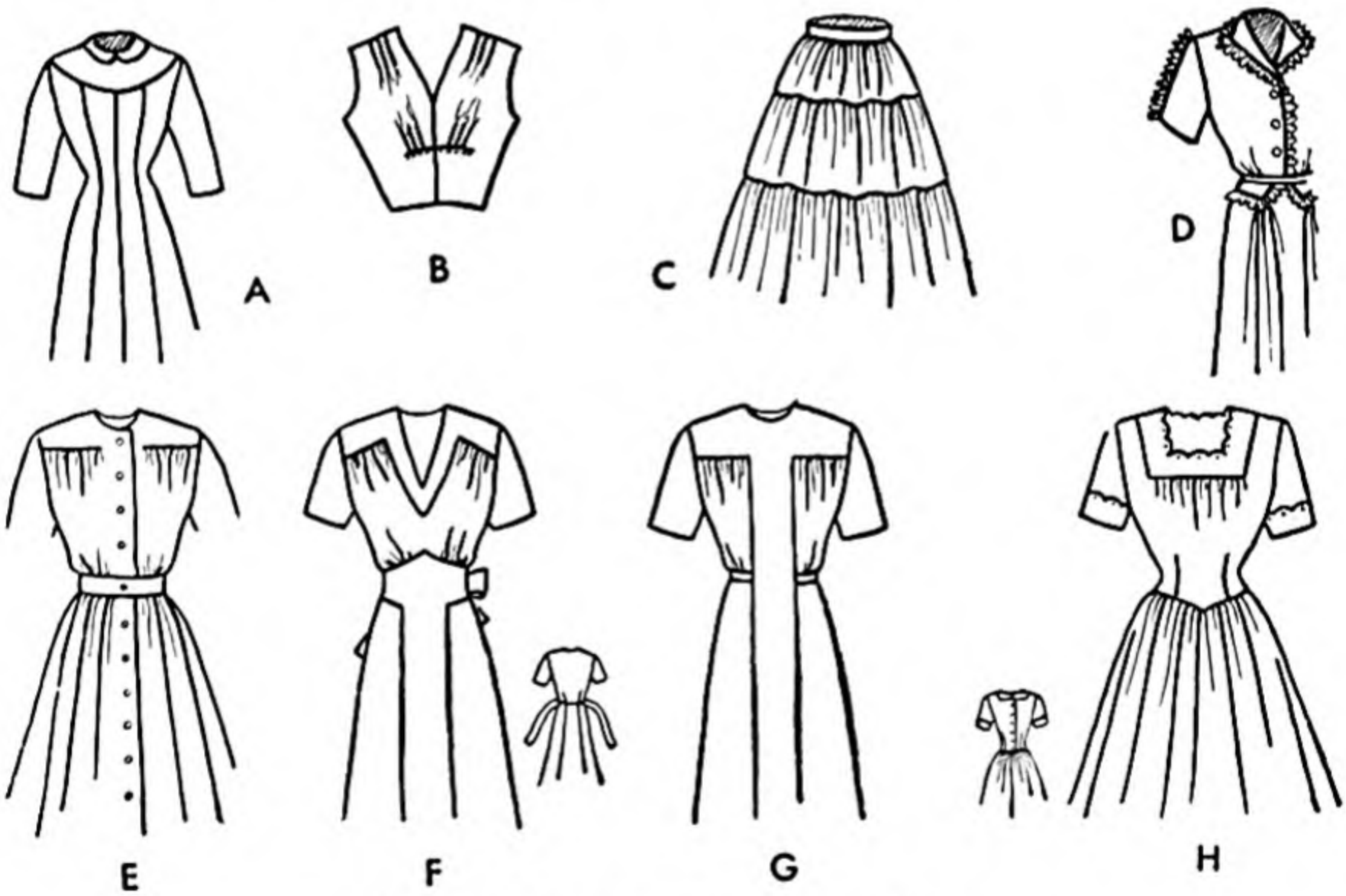


Fig. 97. Problems in organization.

a. Would you pin or baste the yoke for the first fitting? Why?

b. Would you finish the center lengthwise seams before making the crosswise (yoke) dart line? Why?

c. Name the circumference seams. Would you pin them all for the first fitting? Why? How would you straighten the hem line if the skirt hung one inch longer in the back than in the front?

d. Should you have the ruffles basted in place for the first fitting? Why?

e. Why can't the buttons be sewed on until the lower hem is finished?

f. Where the waistline of the back is not on the same horizontal plane as the waistline of the front, we must use another method. Explain how you would organize your work for such a dress.

g. Explain the order of basting and pinning for first fitting and the order of work to prepare for the second fitting.

h. Outline the method in making or applying the yoke of this blouse.

10

USING THE SEWING MACHINE

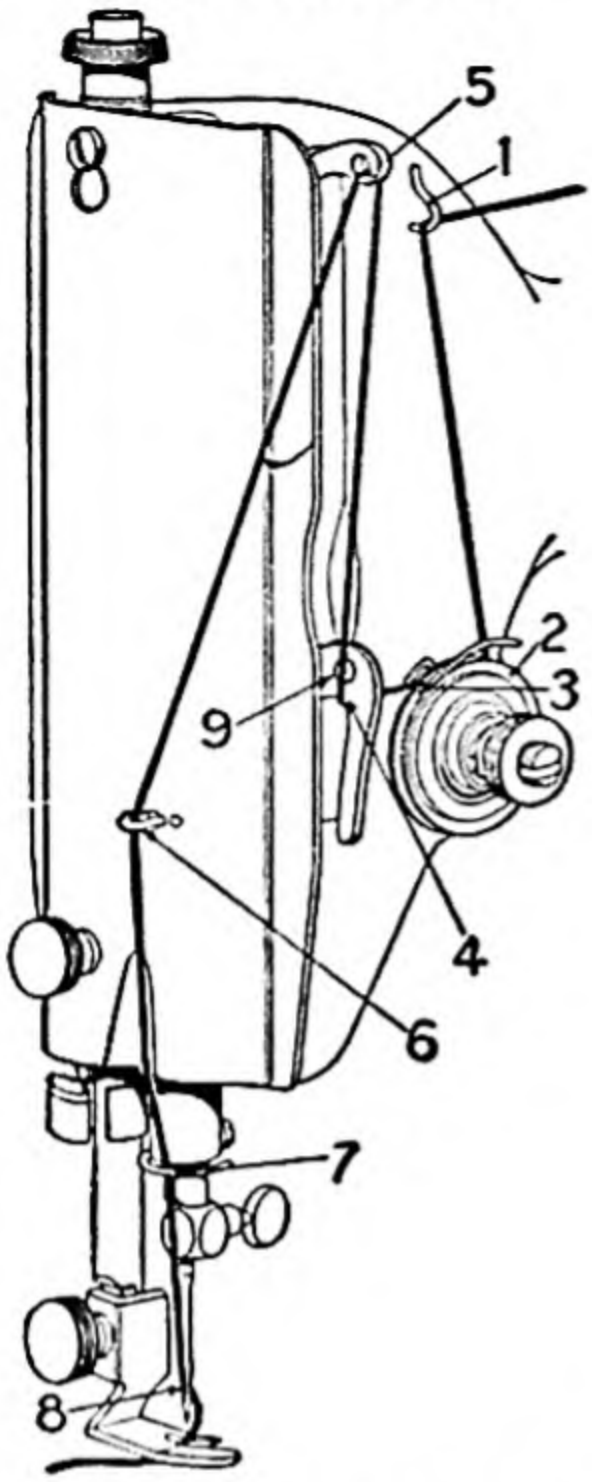
Does it make any difference which way the thread winds around the bobbin? What do I do if the thread knots in stitching? How can I learn to adjust tension? What can I do if the machine gets stuck and refuses to budge? Is it important to learn the names of parts? Must I always use three rows of stitching to gather on the machine?

Since the mechanism of different models of sewing machines varies, it is important to follow the directions furnished by the manufacturer for threading and use. The booklet furnished with each machine will be valuable as the years go by; hence, it should always be stored in some definite place such as the machine drawer. A teacher is most helpful in checking your work and confirming your analysis of what skills you need to practice. Some colleges give pretests to aid in such an analysis.

You learn the following things by consulting the handbook belonging to your machine, because they vary with the make or model:

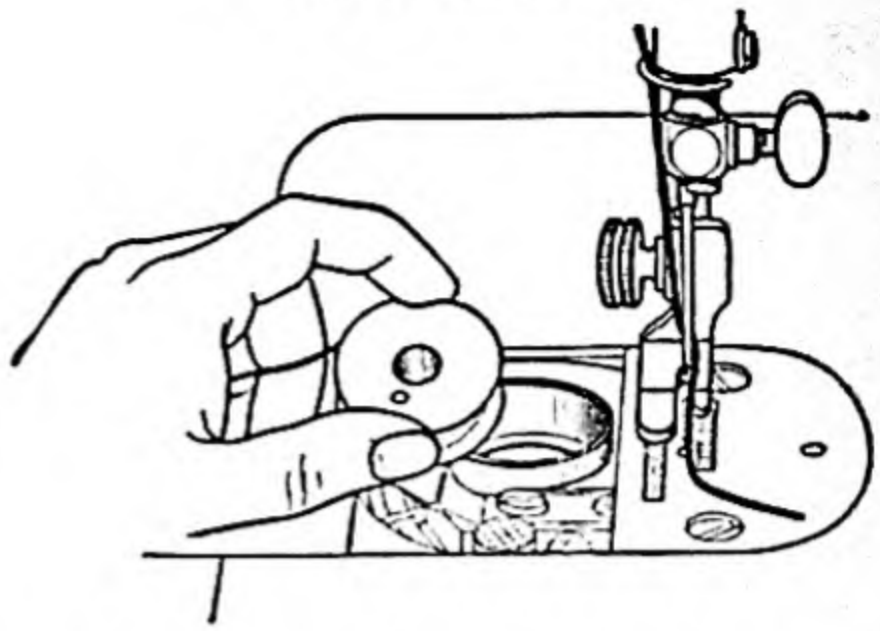
How to thread the machine.
How to wind the bobbin and to wind it evenly.
How to insert the bobbin in shuttle or bobbin case.
Whether to turn the balance wheel toward you or backward.
How to use the reverse regulator.
Where to oil.
How to use the attachments.

Upper Threading

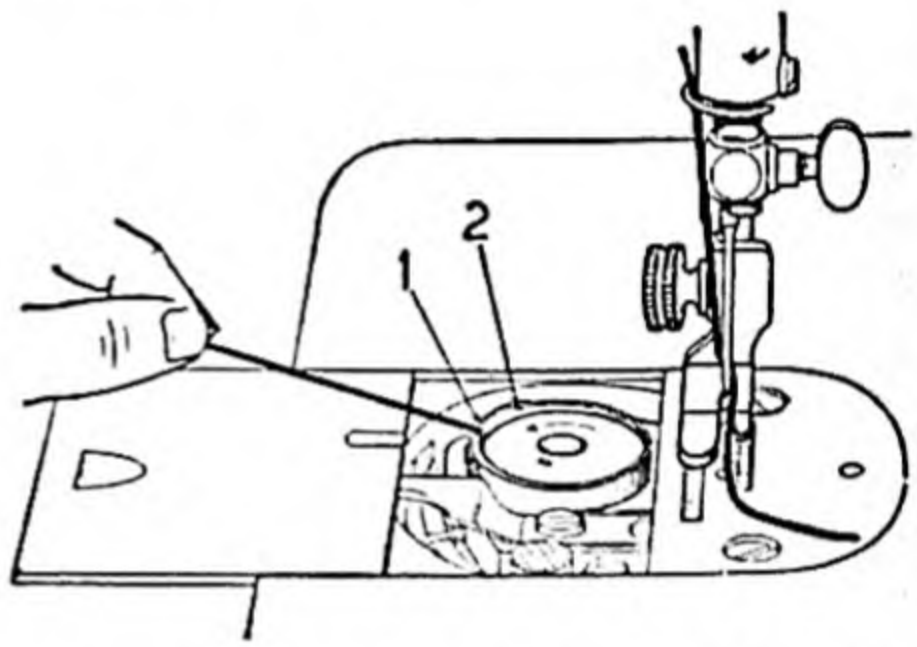


Raise the thread take-up lever (5) to its highest point by turning the balance wheel over toward you. Place the spool of thread on the spool pin; lead the thread into the thread guide (1) at the left and near the top of the arm, down, under and from right to left between the tension discs (2), into the small wire spring (3) at the left of the discs, *under the thread regulator* (4) *at the left* (not through the eye of the thread regulator (9) which is used only for darning and embroidery), up and from right to left through the eyelet (5) in the end of the thread take-up lever, down into the eyelet in front of the face plate (6), into the lower wire guide (7), then from *left to right* through the eye of the needle (8). Draw about two inches of thread through the needle with which to commence sewing.

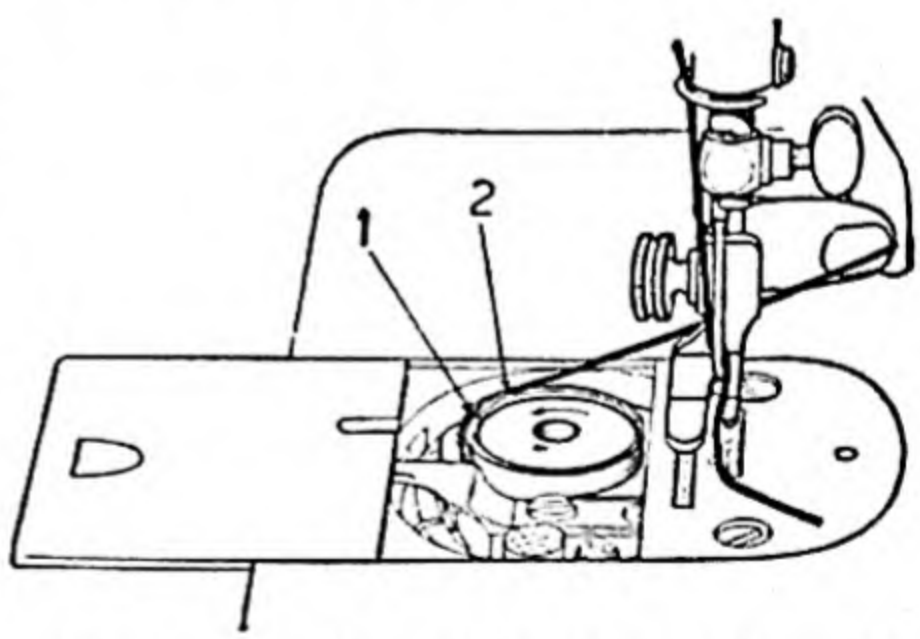
Under Threading



Hold the bobbin between the thumb and forefinger of the left hand, the thread leading on top from the right toward the left.



Place the bobbin into the bobbin case and draw the thread into the slot in the bobbin case at the left, (see 1).



Draw the thread backward between the bobbin case and the tension spring until it reaches the notch (see 2), then pull the thread with the left hand toward the right as illustrated, and close the slide.

FIG. 98. Threading oscillating hook machine, No. 66. (© TSM Co.)

It is better to accustom yourself to doing such things by reading from the book rather than by depending on your teacher or a store demonstrator, because all through life you will be using mechanical or electrical equipment, the printed directions for which are furnished by the manufacturer. However, demonstrations help, and you should watch each move and listen carefully to learn how and why each detail is done. In some machines, for example, the thread is run through the eye of the thread regulator, but in others it is run under the regulator: on a Singer #66 (Fig. 98), the thread is run through that eye only for darning or embroidery; if this detail is not observed, the tension of the stitch is changed. On a model with the bobbin case under the feed, the bobbin is supposed to snap into place with a sharp click; if you do not do this correctly the thread or the needle will break.

Learning names of parts will be helpful, but learning to use the parts intelligently is more important. Certain general principles are of value at the start:

1. In setting a needle; place the grooved side on the side of the needle bar having the last thread carrier (left, right or front), otherwise the thread has no channel, the threading is incomplete, and the tension affected or stitches skipped. Of course, you must enter the thread through the eye of the needle from the grooved side.
2. Set the bobbin so that it will wind backward from itself into the slot of the bobbin case and under the tension spring to maintain correct tension. Learn from your machine book whether your model has the thread winding clockwise or counterclockwise (Fig. 99).
3. Before beginning to sew, pull the bobbin thread up through the needle hole to prevent tangles on the underside (Fig. 100, A). Lay both threads *back* and *under* the presser foot to prevent tangles on topside of sewing, B.

ADJUSTING THE LENGTH OF STITCH

The length of stitch should be adjusted to the weight or texture of the material, as well as to the intended use. The general average on such fabrics as muslin and percale is 14–16 stitches per inch. Slightly shorter stitches are used where there is strain and on topstitching of finer fabrics; longer stitches on inside or enclosed seams. The proper size of needle and thread varies with the length of stitch and the fabric. Consult the direction book to locate the stitch-regulating screw or lever (Fig. 101, C).

Use silk thread on fabrics of animal fibers or blends of animal

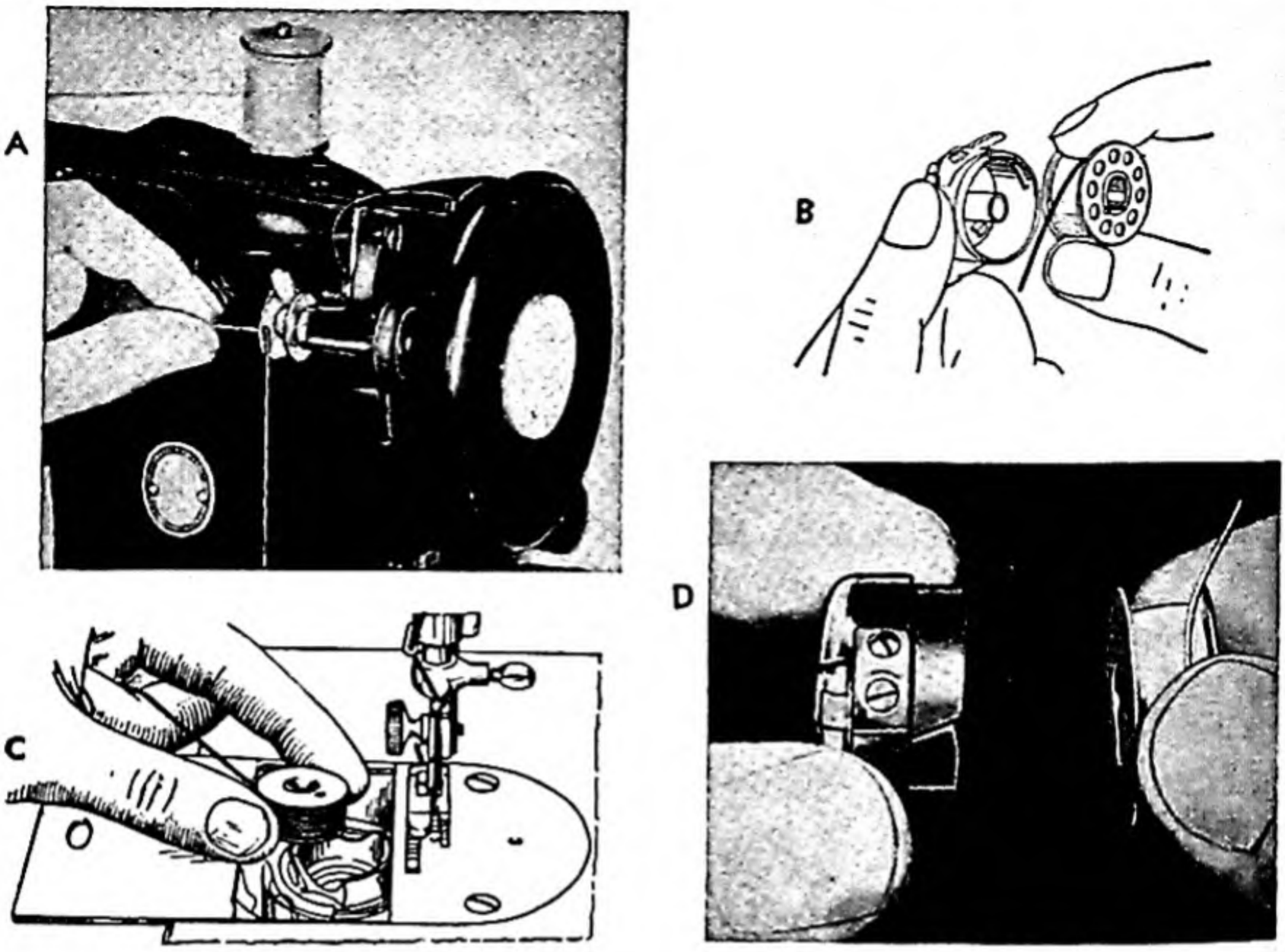


Fig. 99. A, to fill bobbin hold hand wheel with left hand and with right hand, loosen stop motion screw to release from stitching. Place bobbin on winder and turn until pin enters slot in right side of bobbin. Press down until winder is engaged. Draw spool thread through guides up to bobbin and thread from inside. Hold end of thread outside until it breaks off.

Different ways of inserting bobbins. B, Nos. 15–88 to 15–91. C, 201. D, No. 306. (© TSM Co.)

fibers; nylon or Dacron thread on fabrics and blends of man-made fibers; mercerized cotton on blends containing 50 per cent or more of rayon, cotton or wool. Heavy thread and thick or blunt needles distort fine fabrics.

For average weight fabrics use medium #14 needles; for fine sewing especially on silk and nylon use fine #11 needles.

For machine-basting use a long stitch—6–2 per inch.

For stay stitch, use standard stitch—10–14 per inch.

For heavy coatings use 8–12 per inch; suitings, 10–14, silks and rayons, 10–14; jersey, 7–10; silk sheers, 10–16; rayon sheers, 10–12; pile, 10–14; organdy, 14–18; sailcloth, 8–10; acetate jersey, 7–10.

For gathers or ease change length of stitch, 6–8 per inch; change tension, 10–14 per inch. *Use the latter for ease in sleeve cap* especially on closely woven fabrics.

Check your dial by counting the number of stitches in a marked line one inch long. If there is no dial, note the number of "threads," as 3, visible on the regulating screw for your current work. Then, if for some reason you change the length of stitch, you can quickly set it back to normal without many trial stitchings. Get the habit of

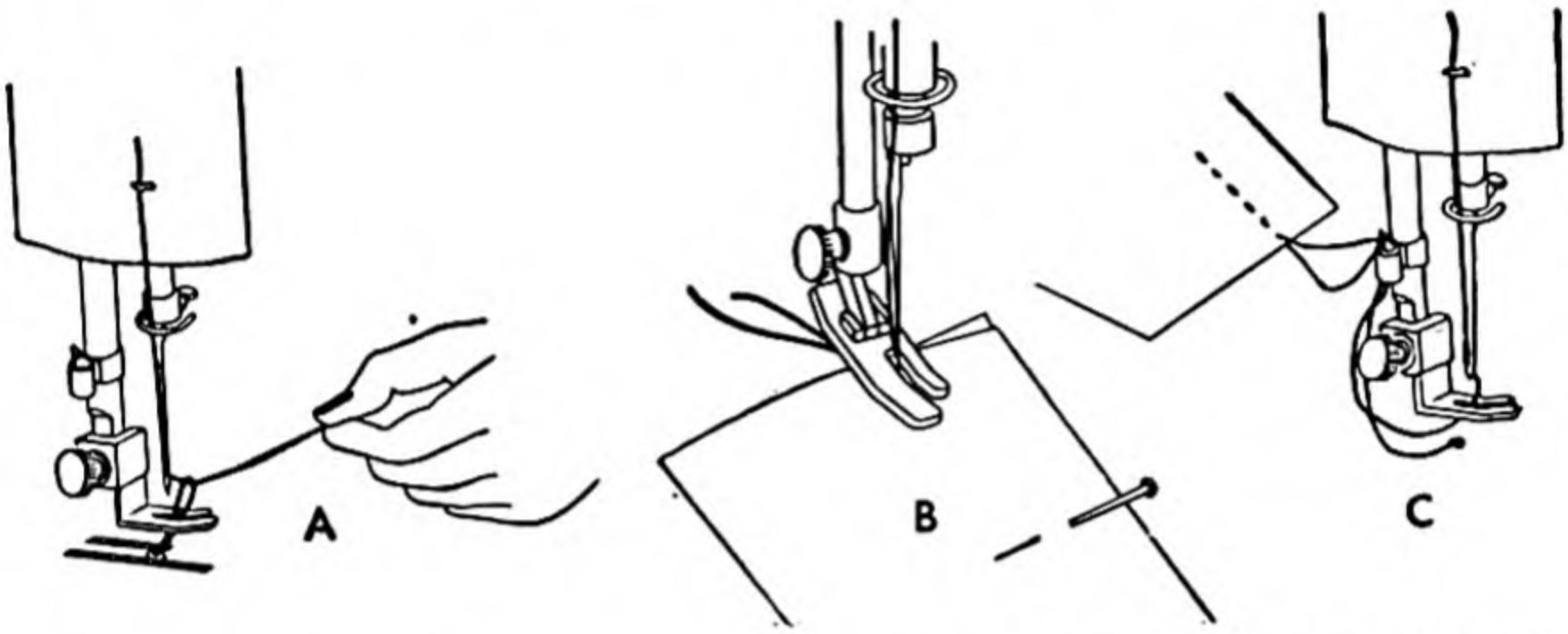


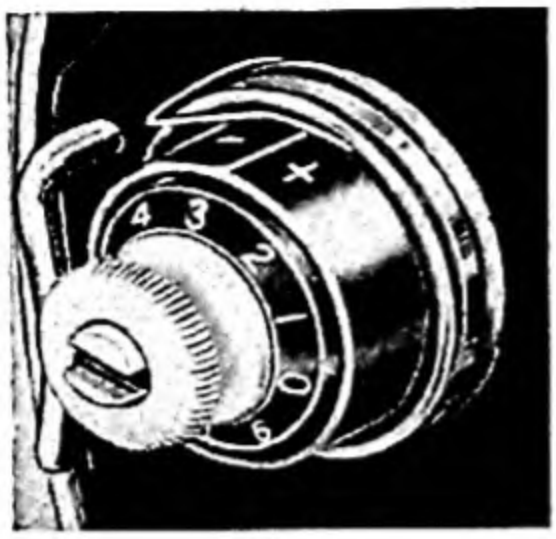
Fig. 100. Before beginning, A, pull up bobbin thread: left hand holds needle thread, right hand turns band wheel until needle takes one stitch down into feed and up. Pull needle thread till bobbin thread comes up. B, lay both threads back and under presser foot. C, end by raising needle to highest point; pull threads straight back and under presser foot. Cut with snippers or machine thread cutter (using both hands).

returning both length of stitch and tension to normal as soon as you have finished. In this way your machine is ready for standard sewing whenever you sit down to it.

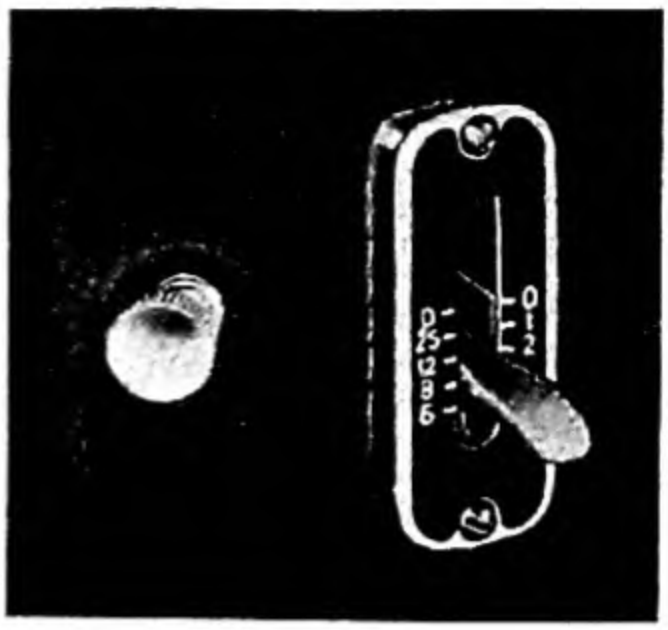
Stitching too fast makes the needle hot causing fusing of thermoplastics and puckered seams.

REVERSE STITCHING

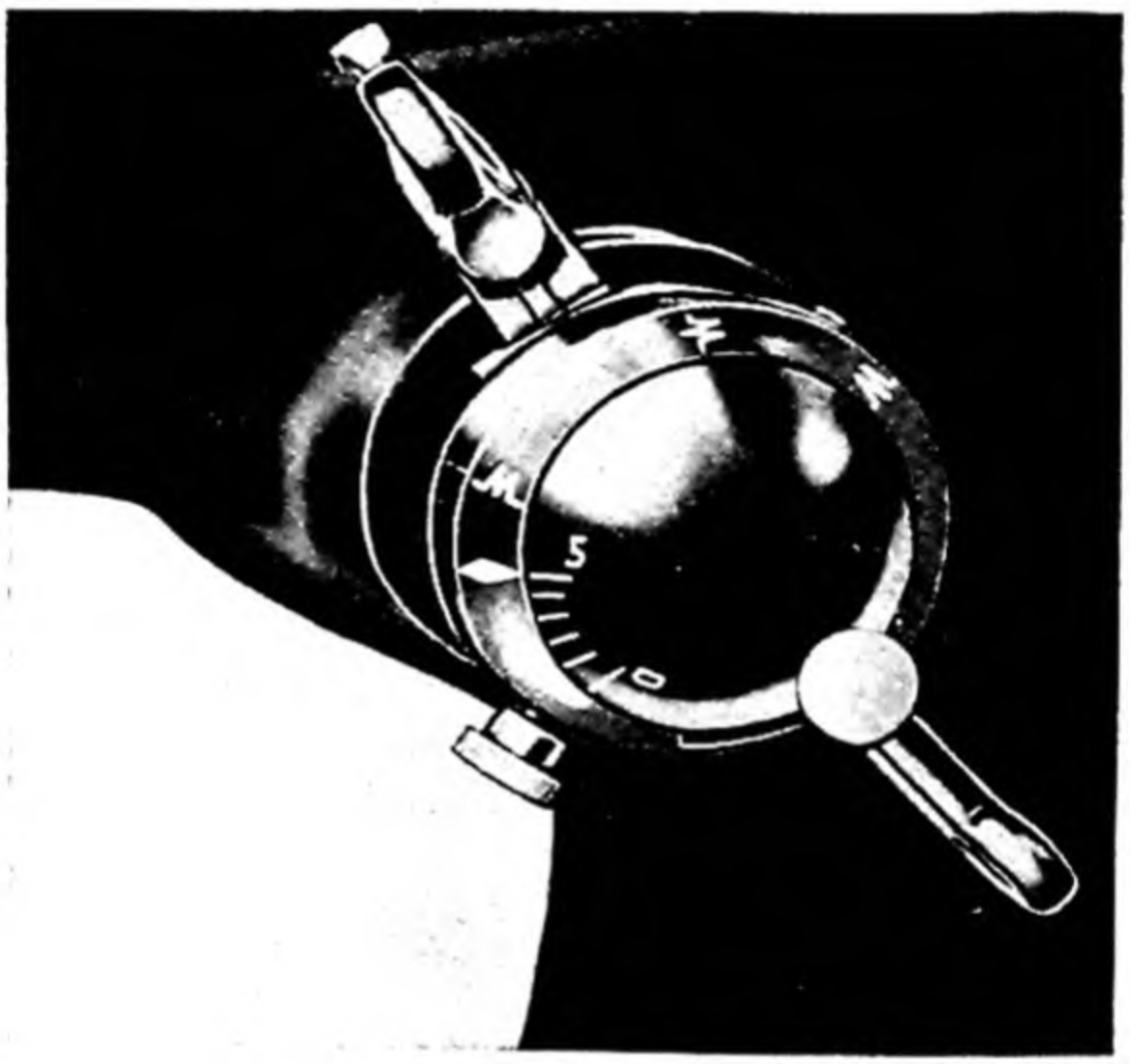
Study the direction book for your model of machine to find out how to set the machine to stitch in reverse. Some machines will not stitch the same size stitch in reverse as they do forward. (This is a point to understand if you are about to purchase a machine.) Reverse feeding enables you to retrace without turning the material. It works best for about ½". Note that it must be set in relation to the length-of-stitch regulator. If the stitch regulator is set for an extremely short stitch, the feed will not feed the cloth through the machine. If the stitch regulator is set on neutral, the feed will go up and down but not back and forth.



C



A



B

Fig. 101. Three dials to know. A, length of stitch with reverse lever. B, bight control and position of swing needle for zigzag stitch. C, upper tension. (© TSM Co.)

Recent models have a limit screw to tighten after your length-of-stitch lever is set (Fig. 101, C). To begin with retracing, position the needle ¼″–½″ back from edge of work, hold threads back, stitch in reverse to edge, then flip lever back to standard stitch to stitch forward. To end with retracing, stop at termination point with needle in cloth; flip the reversing lever and retrace. By use of the limit screw you are insured against different size of stitches and you need not watch the regulator, just flip.

If you have an older model with no reverse lever you will have to *pivot* and reverse your work: stop sewing at termination point with needle in cloth, before lifting presser foot; turn material, then lower presser foot.

RECOGNIZING TENSION

Learning to recognize standard tension and to analyze poor tension promptly is necessary for efficient sewing. When you are sure of the trouble it is easier to make the proper adjustment. You can learn to identify good and poor tension by either its *appearance* or its *performance*. Study labeled samples of stitching showing perfect tension, too tight upper tension, and too loose upper tension. These are made on a double layer of cloth with darker spool thread and lighter bobbin thread, 14–16 stitches per inch. Compare them in appearance (Fig. 102).

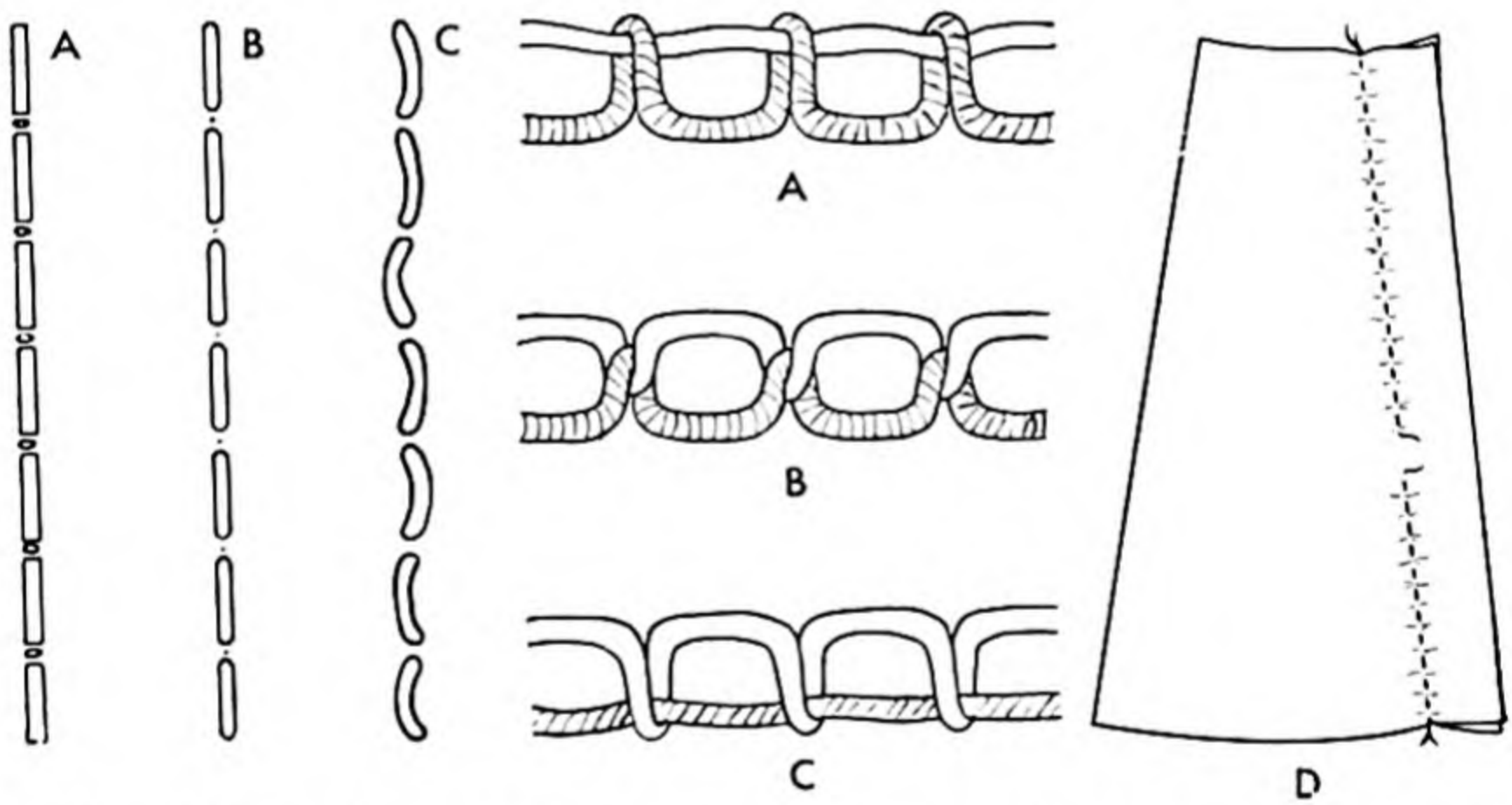


Fig. 102. Right side appearance and cross section of tensions: A, too tight upper; B, balanced; C, too loose upper. D, tight tension puckers seam and breaks in use.

In a perfect or balanced tension, B, the stitches are slightly oval, pinched in at the ends, evenly shaped or regular. The stitches look alike on either side of the work both as to shape and tightness. On the upperside, the bobbin thread shows in tiny dots between stitches; on the underside, the spool thread shows in tiny dots. Although locking occurs between the two layers, the lock is so close

to the surface that you can't help seeing that pin point of color of thread from the opposite side. (Therefore, matched bobbin and spool threads are needed for good work.) The fabric itself remains smooth and unpuckered. The work does not rip easily. The work is elastic.

When the *upper tension is too tight,* A, the work draws or puckers, the stitches appear straight and rodlike on the upper side. We say, "the spool thread lies flat or *floats on the upperside.*" More of the bobbin thread shows between the stitches on the upperside than in the perfect tension. It has been pulled up that way by the too-tight spool thread. (On the underside of the work, only the bobbin thread shows.) Such unbalanced tension makes work harder to rip. Moreover, the puckered seam usually breaks in use and seldom presses smooth, D.

When the *upper tension is too loose,* C, the stitches on the upperside look fat, bulgy, loose, sometimes looped, sometimes staggered in a sort of wavy line, and *none of the bobbin thread shows on the surface.* (The underside resembles the upperside of the stitching where the upper tension was too tight—tiny loops of the spool thread show between the floats of the bobbin thread which lies flat, straight, and rodlike.) The cloth may be gathered by pulling up this tighter bobbin thread, which may be pulled out part way if the upper tension is very loose.

When the upper tension is too tight, more of the bobbin color shows on the upper surface; when the upper tension is too loose none of the bobbin color shows on the upper surface.

It is easier to recognize tension by performance than by appearance. Stitch over two layers of cloth on the bias (Fig. 103). Then stretch firmly between your fingers and thumb. In a balanced tension neither thread breaks with moderate stretching, but under greater stress both will break. If the *upper thread breaks,* the *upper tension is tighter than the lower.* If the *lower thread breaks,* the upper tension is looser than the lower (*the lower is too tight*).

It is possible for the tension to be balanced when both the upper and lower tensions are too tight or both too loose. They are both too tight if the work puckers and is hard to rip. They are both too loose if the threads can be easily pulled out and both appear looped.

Another good way to recognize a perfect tension is to stitch and pivot for a square corner. If the corner draws a little or doesn't make a perfect right angle, tension needs adjusting; if the stitch

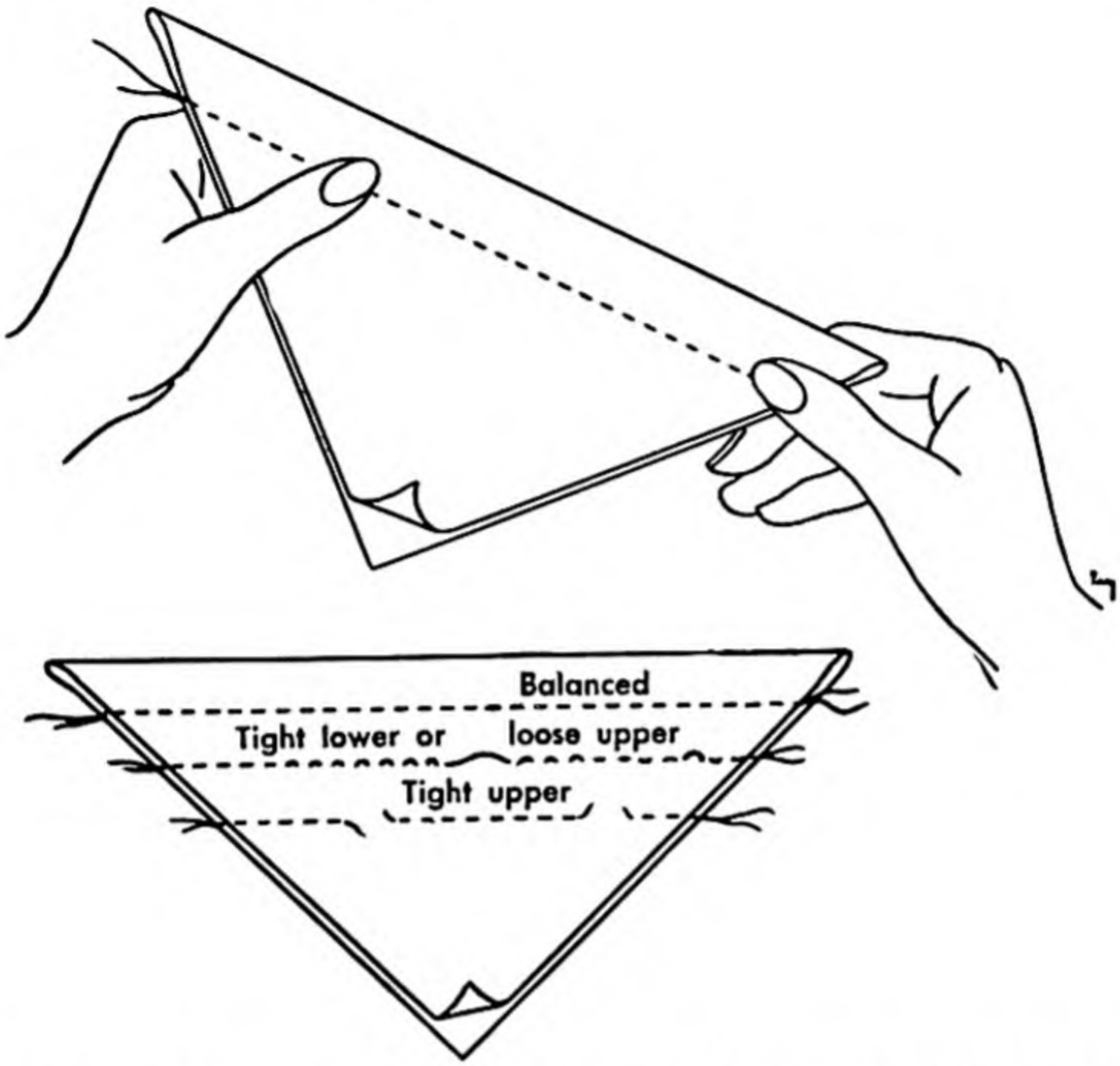


Fig. 103. To test tension stitch on a double layer of bias and stretch. The thread breaking is too tight. Test nylon fabrics lengthwise.

seems to draw or jump across the corner on the top side, the upper tension is too tight; if this effect shows up on the wrong side, the upper tension is too loose. Watch this point in stitching for a *piped buttonhole.*

REGULATING TENSION

The upper tension is regulated by a thumb nut (Fig. 101, C). Most models of machines * have a graduated scale which indicates the different degrees of tension. Usually the middle of the dial or scale (as dial number 5 or 3) is set for normal tension on a fabric like muslin, but this varies with each machine. In turning this nut (or screw), remember that *right is tight and left is loose.* Make

* In the older models, if there is no dial, learn to rely on the number of "threads" visible on the screw when it is set at a satisfactory tension. Then it can be quickly restored to normal without so much testing. It was found on many school machines that three "threads" were about right.

adjustments in tension with the presser foot down. After making a slight change in the tension, stitch another sample on a double layer of bias and test again. Keep adjusting the upper tension and testing until a sample of balanced, perfect stitching is obtained.

Ordinarily, there is no reason for changing the tension in the bobbin case. It is adjusted by a tiny screw (determine which one from your instruction book), which must be turned with a very small special screw driver. The same rule holds good—turn to the right to tighten, to the left to loosen—but a very slight turn is all that is needed. Make a sample to discover if bobbin tension is tight or loose enough.

In general, *assume that the lower tension is correct.* If you are having tension troubles, check the threading of both spool and bobbin threads, inspect the set of the needle, then change the upper tension. Poor tension may be due to one of these causes:

1. Thread winding wrong way on bobbin.
2. Bobbin thread not in notches of bobbin case.
3. Spool thread through eye of regulator instead of under it.
4. Spool thread incorrectly threaded.
5. Needle set wrong.
6. Thread too heavy for material.
7. Length of stitch unsuitable.
8. Upper tension regulator set wrong.
9. Last, the lower tension may need regulating, or the machine may need new parts.

GATHERING WITHOUT AN ATTACHMENT

"If the tension on a flat seam is too loose, the tighter of the two threads can be pulled out part way." We use this principle to our advantage when we wish to gather on the machine. Simply pull the tighter thread and adjust the fullness to suit you. Here are three simple ways:

1. *Loosen the lower thread* by inserting the bobbin correctly but omitting to pull the thread in the notches of the bobbin case. Stitch with wrong side of fabric up where gathers are desired. Pull the tighter spool thread. (Use on Singer #66.)

2. *Loosen the upper thread* by turning tension screw to the left. Stitch with right side of fabric up where desired. Pull the tighter bobbin thread for gathers. Use this method for very full gathers as top of a dirndl skirt; use heavy duty thread on the bobbin. Use this method on the sleeve cap especially on close weaves; because the stitch is short, ease is better controlled.

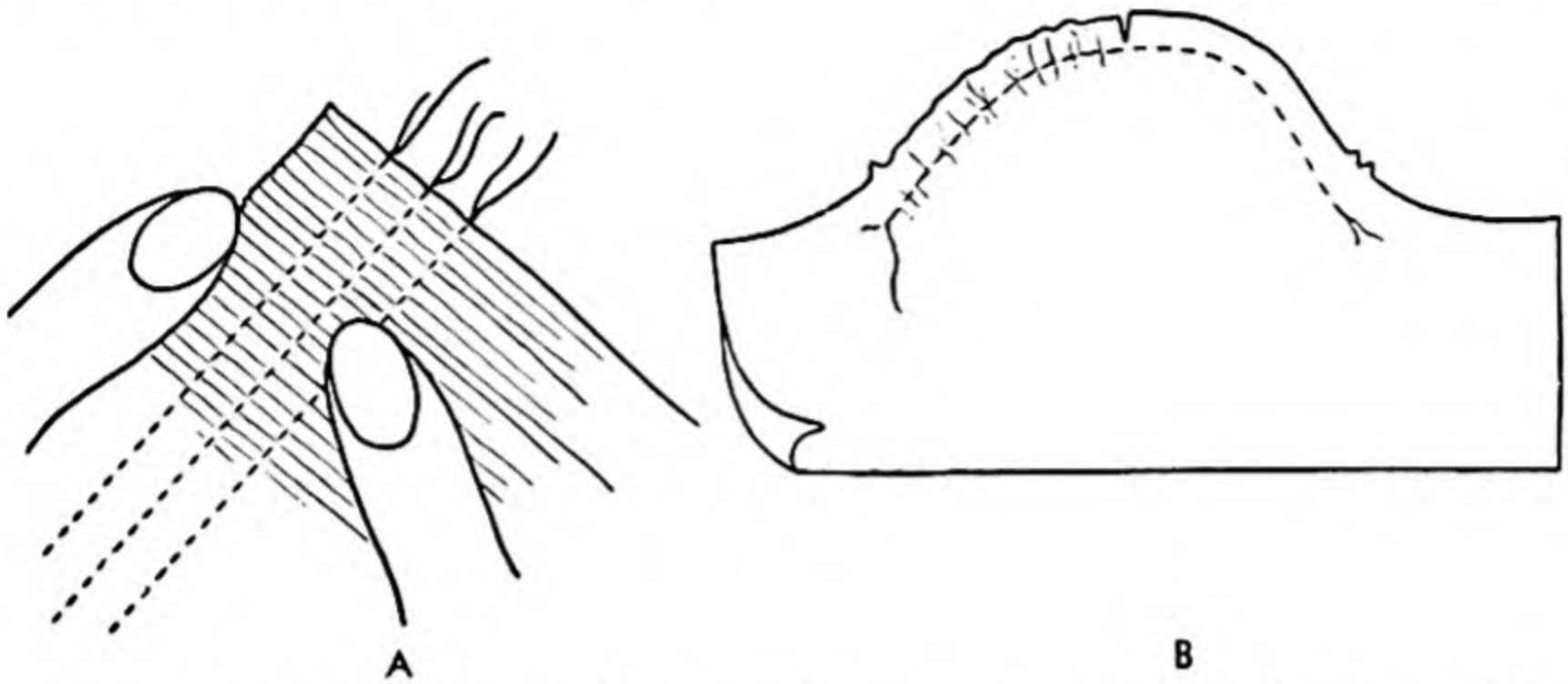


Fig. 104. A, machine gathers in three rows, pulling up the three tight, heavy threads together; squeeze before releasing. B, one line of loose, but short stitches for easing fullness.

3. *Lengthen the stitch without changing tension.* This method is useful for gathering short distances where no seam is to be crossed or for easing in short lengths, as lower edge of blouse.

The points to remember are:

The thread to be pulled should be extra strong.

The one to be pulled is the tighter in tension.

The side with the loose tension thread looks better and hence should be on the outside of the garment.

Two or three rows of gathering ⅛"–¼" apart look and set better than one. Have one row, as the middle one, on the traced seam line. One row is satisfactory for ordinary work.

Pull the tight threads of all three rows simultaneously—until gathers are full enough.

Adjust the shirring by holding gathers firmly under your left thumb and pull the fabric down with the right hand until it sets in neat little pleats (Fig. 104).

Pull both thread ends through to the wrong side—do not tie until you are sure they fit the place planned; then tie with square knot and do not cut off too close.

A stitch slightly longer than usual helps the gathers to slip more smoothly.

In stitching across seams, have them pressed flat, preferably open, and clipped (Fig. 105).

Gathers set better stitched along the softer filling threads, across the heavier warp.

BASTING SEAMS ON THE MACHINE

Basting on the machine saves much time on plain seams, especially long gores. It is wise to use fine white thread to avoid marking the material. Pin seams to match at notches, at intersecting

seams, and at points in between. Place pins at right angles to the seam line. Lengthen the stitch to its greatest length (Fig. 101, A). Perhaps, also, loosen the tension. Stitch (with the grain) slightly to one side of the line you hope the permanent stitching will occupy. Have a fitting. Then put in permanent stitching. Remove machine-basting by pulling out the tighter thread.

Another advantage of machine-basting is that the seams are tighter than hand-basting, and you can tell more nearly how the final stitched seam will fit. It has proved of great value in remodeling dresses. It is not very successful on curves, or eased-in seams, and is to be avoided on lapped seams or hems.

A useful trick in assembling a *many-gored* skirt is to *baste from hip up to waist only*. Have a fitting and hang skirt so bias folds and seams will stretch before permanently seaming.

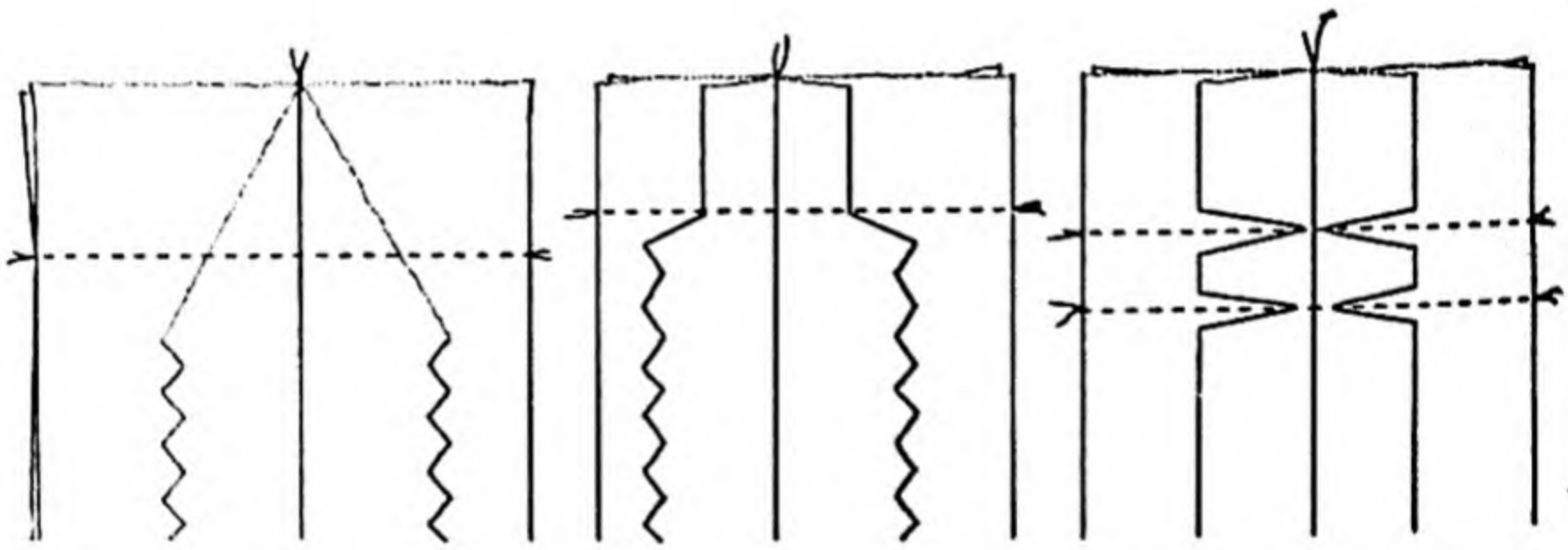


FIG. 105. Trim bulky seams before stitching across them. Use method at right for gathering across a seam.

STITCHING THE SEAMS

Where a hem or seam line of stitching intersects another seam, the added bulk may cause shorter or crooked stitches. To avoid such trouble, have the first seam well-pressed, open, if necessary. Trim off some of the surplus before stitching (as in Fig. 105). It isn't a good idea to pull the fabric under the presser foot, but you can hold it a little more firmly and sew a little faster there.

After a line is stay-stitched, it may be seamed either with or against the grain. If an inside curve or corner the seam should be slashed until it fits the adjoining piece *before* seaming (either basting by hand- or machine-stitching). The slashed side must be up-

permost to stitch accurately. If hand-basting has been used to ease in fullness instead of stay-stitching, *stitch with the grain* which means with the full side up on half of the garment and with the full side down on the other half of the garment.

When sewing a bias edge to a straight, place the bias edge down next to the feed which will push the slight fullness or stretchy bias along. Joining a pile to a plain, have the pile next to the feed (e.g., lining a velvet collar).

In stitching gathers or pleats keep them up next to the presser foot, to be able to adjust the fullness neatly during stitching. Authorities disagree about stitching the armhole curve—a better line results if you stitch with the garment side up, but you are less likely to catch a tiny pleat or pucker if you stitch with the fuller sleeve side up.

DIRECTIONAL STITCHING AND PRESSING

Directional techniques refer to working in the direction of the grain (Fig. 106, A). As with the hairs on a cat's back, the stitch should seem to stroke *with loose edge threads* and *not against* them. Run a finger along a cut edge to determine which way to go. Stitching from the wider part of a piece toward the narrow part, *B*, is another way of thinking about it.

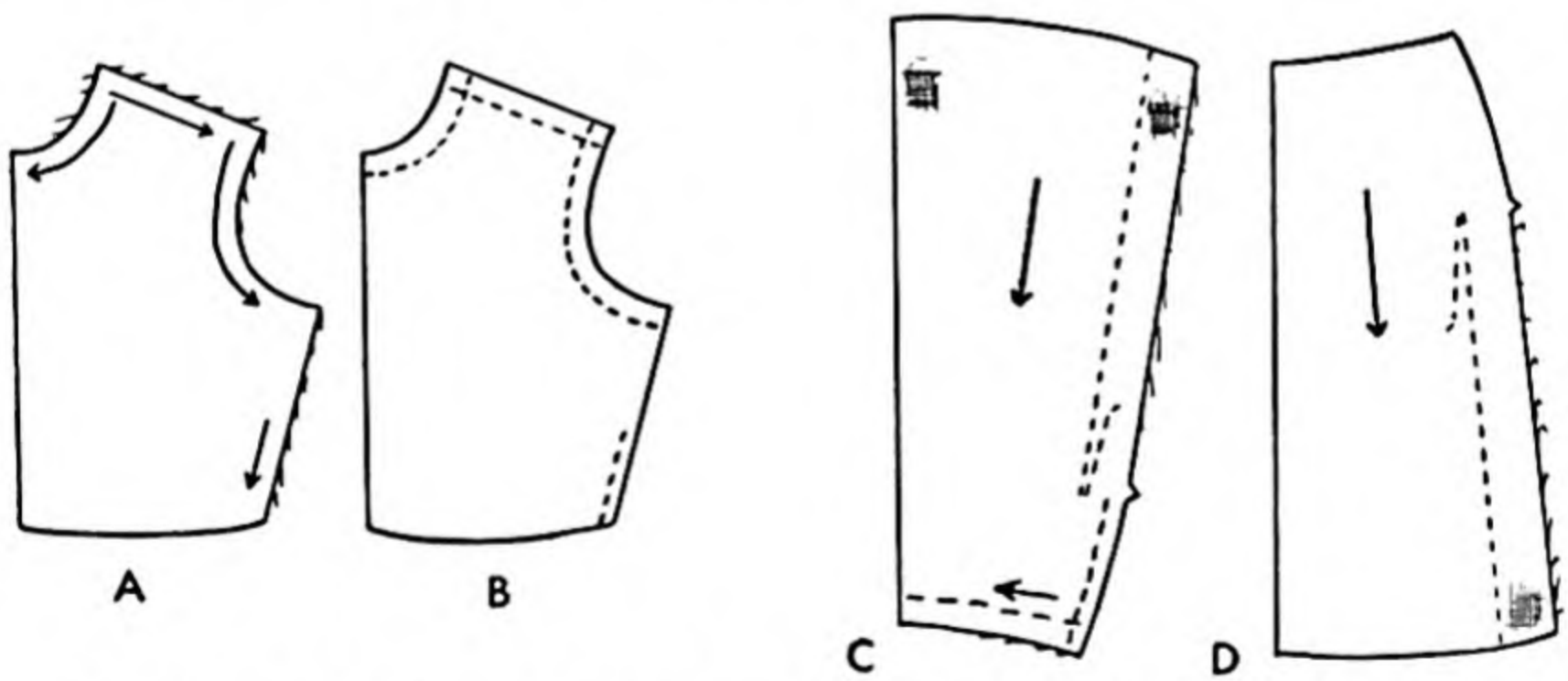


Fig. 106. A, determine grain direction. B, stay stitch 1/16″ inside seam allowance; except for placket, then ¼″ inside. Stitching seams, C, from wide end to narrow insures going with the grain—stroke whiskers to be sure; retrace inside seam allowance at termination point. Stay stitch ¼″ inside seam allowance for zipper. D, wrong direction for seam stitching—against grain; retracing is on wrong side.

Pressing done in this direction helps preserve the grain. On very wiry stretchy fabrics we even cut with the grain rather than against it.

POSITION OF WORK

The bulk of work naturally belongs at the left to avoid crowding under the arm. Thus, to stay stitch with the grain one must stitch with the top side of the fabric up for one half of the front and turn it over with the underside up for the other half.

STAY-STITCHING

Stay-stitching (Fig. 106) is used to preserve the lines and grain of the fabric as cut by the pattern. It prevents stretching, it may stiffen and it may serve as a guide for permanent seaming. It may hold the interfacing in place where it would be done through the two layers; otherwise it is done through a single thickness, with matching thread and regulation stitch (or slightly looser and longer —10 to the inch). Since it is usually not removed it is stitched not on the seam allowance line but $\frac{1}{16}''$ nearer the raw edge. To be accurate, use the masking tape gauge (Fig. 111, D). Stitch so that lines intersect at corners rather than rounding adjoining seam lines (Fig. 106, B). Stay stitch before folding pleats or darts; snip off thread ends close as you work—do not knot or retrace ends. The most important part is stitching *with the grain.*

Use paper under cloth that tends to creep or pucker. Tricky designs, chiffon, hand woven textiles may require more careful stay-stitching. Paper copies of the pattern, with seam allowances cut away, pinned on the fabric may be followed; stay-stitching thus serves the additional purpose of outlining the seam line.

Stay-stitching is used at curves and corners to be slashed later in construction, on off-grain edges, *not on straight* crosswise edges and *not lengthwise seams.* Specifically, we stay stitch front and back, left and right, necklines, shoulders, armholes, waistlines; right placket line as well as left so the firmness or stiffness created is in balance.

Stay-stitching is *not used on lengthwise* seams like gores, or princess cuts—to do so, stiffens and may pucker. The only exception is that of placket lines, then the stay stitch is $\frac{1}{4}''$ from the edge so it will not be exposed when the zipper is completed.

EASE-STITCHING

Ease-stitching is used in place of stay-stitching where a little extra fullness is needed by just pushing more fabric into the feed. If this does not hold in sufficient ease, rip out work; with longer stitch and/or looser tension stitch the part to be eased, then draw up to fit. You will encounter this problem over the bust of the side-sections of princess styles, the back shoulder, back elbow of sleeve, lower curve of armhole especially with full bust, deep necklines (tuxedo), top of skirt or lower edge of bodice.

EDGE-STITCHING

Edge-stitching, (Fig. 107), is a finish for the free raw edges of facings, hems, or seams. Mrs. Bishop (p. 283) calls this "clean finishing." Begin by stay-stitching, A, ⅛″–¼″ from the raw edge and with the grain (use presser foot as a guide); *before* the intersecting seams (as shoulder) are stitched, trimmed and pressed (principle 4, p. 263). After stay-stitching and pressing the seams, B, with the wrong side up turn the raw edge back so that the stay

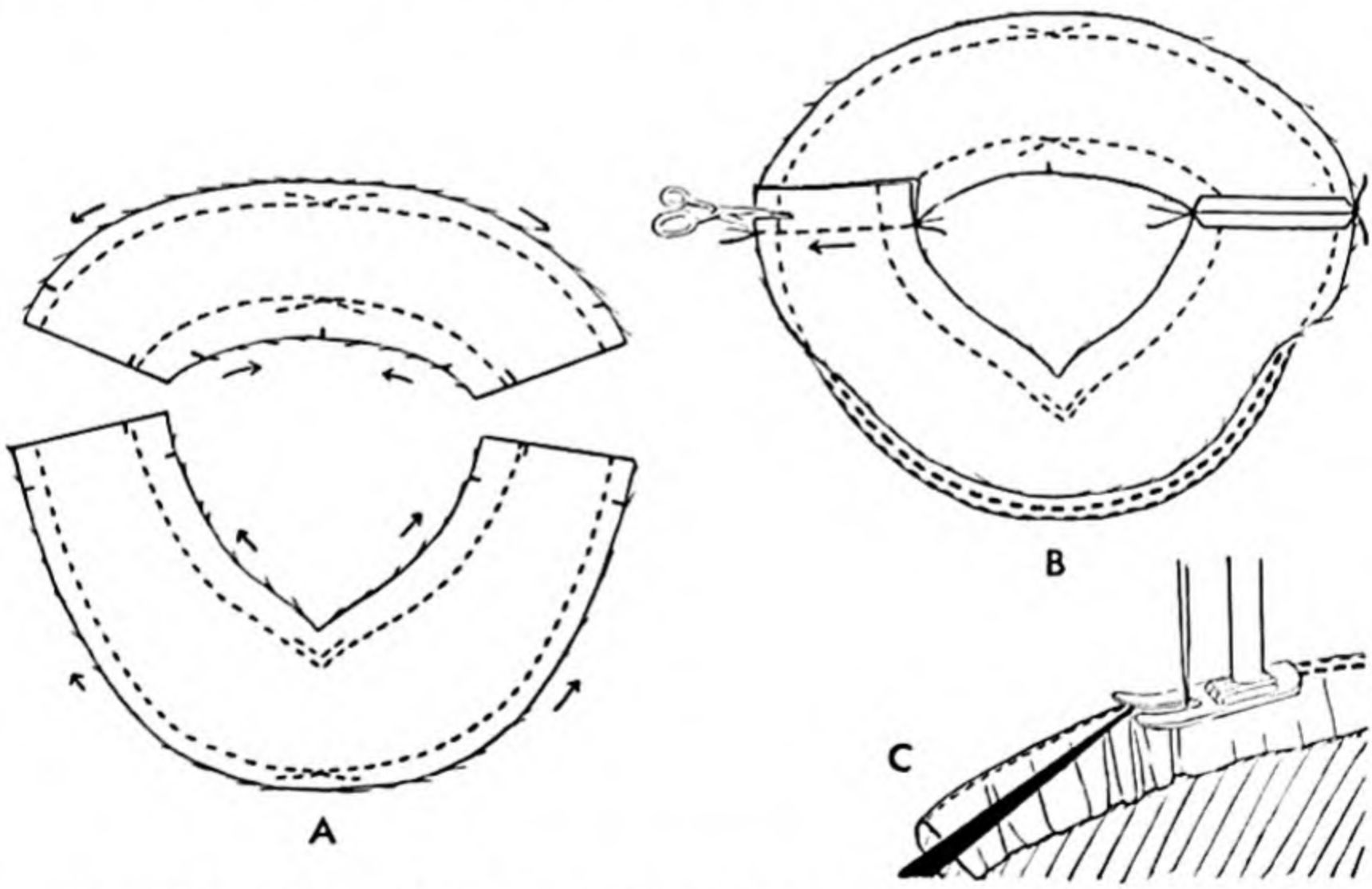


Fig. 107. "Clean finish"—or edge-stitching for facing finish. First, stay stitch ¼″ from raw edge, then turn once to wrong side just ¼″ and stitch wrong side up 1/16″ from fold. To ease in the extra fullness of an outer curve use a pushing tool to smooth folds into needle.

stitch is on the fold; edge stitch about 1/16″ back from fold—not 1/8″, C. If the stay stitch is on a concave curved line slash at intervals just before turning the fold. The first line of stay-stitching not only holds the grain in shape, it makes it easy to turn the fold without pins, basting, or previous creasing. For other examples, see Figures 155, p. 374 and 156, p. 376.

PUCKERING

Puckering of sheer, pile and knitted fabrics often results when stay-stitching, or baste-marking the CF or CB. Keep a piece of lightweight paper between the fabric and the feed dog. Test a sample with looser tension.

Nylon has been particularly annoying in this respect, almost always on lengthwise straight-cut seams but not on bias lines. Hence, test sample on lengthwise grain and select patterns with bias seam lines. Distortion of grain is decreased by using finer machine needles (Singer #9 or #11); nylon, Dacron, or silk thread; longer stitch, looser tensions; a loosely wound (by hand) bobbin, stitching slowly to keep needle cool.

A *hard sheer* like organdy will require more pressure on the presser bar, thicker fabrics a lighter pressure. To prevent puckering at first, hold the beginning threads back of (and under) the presser foot until well started, and hold but do not pull the fabric firmly both behind and in front of the presser foot—avoid overfeeding: nylon thread is very elastic and needs to be loose in the cloth. Stitch slowly, preferably over paper. A piece of masking tape over the needle hole makes a smaller hole which reduces the tendency for the fabric to be drawn down into it. Stitching with cellophane tape on top of the fabric may help. Your sewing machine company may supply a special throat plate, or special presser foot to hold the fabric flat. Use snippers to cut nylon thread instead of trying to break it.

Stretchy fabrics like *jersey* and *bias* should be fed loosely into the machine to insure elasticity. It helps if you can hold the fabric firmly both behind and in front of the presser foot, but do not pull, or force, or stretch. Lift up the bulk as you stitch so that its weight will not pull away from the presser foot and distort the shape. Stitching over paper is quite helpful.

SKILL AT THE SEWING MACHINE

Learning to sew on a garment or some useful article is lots of fun. But you can probably achieve accuracy and skill more quickly by some practice on cloth samples. With your teacher you should set for yourself certain goals to be accomplished within a certain period of time. For example, agree to complete a certain number of exercises at close of this chapter the first day. A dish towel or small apron could be used for learning. Or begin at once on a belt, the facings, or seams on a full skirt, stay-stitching, or edge-stitching. If the first lines wobble a bit, go slower; but even these first trials are probably useful and you feel as if you are making progress. Remember that you must have complete mastery of the sewing machine and make it stitch exactly as and where you wish in order to turn out really good-looking products.

Three controls in learning a skill are hands, eyes, brain—how to hold and guide with your fingers, where to focus your eyes, and what image you have set up as your standard. Watch the demonstrator and pictures for ways to control the cloth with your fingers and standards to set for your product—the right combination results in deftness and accurate work. Keen awareness of details is necessary in securing professional-looking sewing—such as a perfect, not blunt, needle, the right length of stitch, or a smoothly wound bobbin.

Use the left hand to anchor cloth near the presser foot and the right hand to guide into the feed and along the gauge. In beginning and ending stitch slowly so that the right hand may be used to start and stop the band wheel. Arch the fingers and spread them apart (Fig. 108) to give greater control. (The ends of the finger tips are more sensitive, palms are damp, clumsy; the full length of unbent fingers is insensitive—the fabric is crushed.) Use all fingers as much as possible not just the index finger. Use the left and right hand together. A pair of small scissors, an orange stick, large (upholstery) pin, or stiletto is useful to push cloth up under presser foot or needle where your fingers can't go.

To stitch a seam without pinning or basting, with bulk at left, two right sides facing, determine grain direction as from neck to arm of a shoulder seam, or hem to waist of a gore seam. With beginning edges matched, stitch a few inches; check matching notches, pinch between fingers and thumb of right hand, then match a point

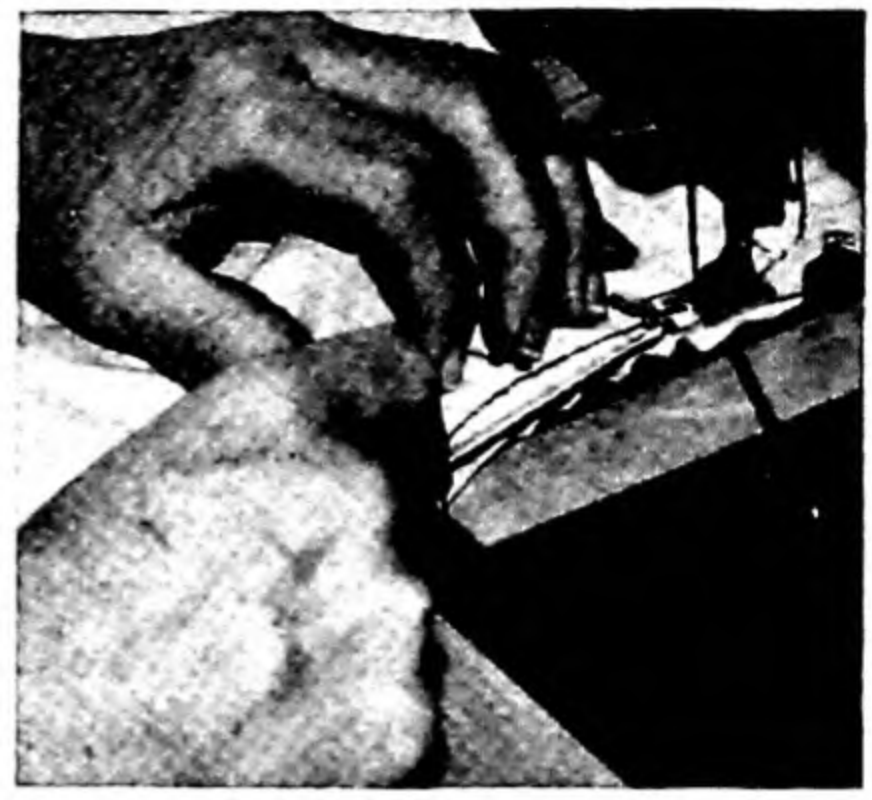


FIG. 108. This expert arches finger tips similarly to good typists and piano players. The fingers are fairly close to the presser foot in guiding the seam edges against the masking-tape gauge, A. In B, for more difficult basting of ease-stitched sleeve cap to armhole, the left finger tips are brought closer to the presser foot and a tool in the right hand smooths the fullness evenly before it reaches the needle so that no pleats are formed. The tool may be a scissor point, stiletto, or screw driver. Here the worker holds one edge of a metal marking gauge up close to the ease-stitch to compress the fullness.

between presser foot and notch, see that all is smooth, then join both matched points as folds in the left hand, to free right hand to start stitching. At once, get the right hand down in front of the presser foot and stitch from one matched point to the next. Stop; match the ends and points in between; and proceed. Always stop with needle down in cloth to prevent bending it or skipping a stitch.

On long seams, because the feed carries the under layer along faster than the presser foot, the under layer tends to ease in and comes out shorter at the end. You can control this tendency by pushing the top layer in a little more than the under layer so that they come out equal. Try holding both layers a little taut, with the left hand holding the work back of the presser foot and the right holding it in front but not stretching enough to distort the stitches. Thick, stretchy fabrics need a little help. Undoubtedly pins at beginning, ending, notches and in between are aids. On long gores do this pinning flat on the table for perfect matching—pins on and at right angles to the seam line. There is a walking presser foot to overcome this difficulty especially good for thick woolens and

napped or pile fabrics (Fig. 109); the right toe holds the fabric down as the needle goes through—the left "walks" with the sewing independently.

Your eyes are focused on the needle, if you are guiding cloth to be stitched along a line of tracing, basting, or design line in the fabric; a fold of hem, pleat or lapped seam—for close accurate stitching (Figures 110, A and 111, A).

Your eyes are focused on the edge of a guide, (Fig. 111, C and D), for seams in basting, stay-stitching or straight-stitching—using fingers to keep the raw edges against the guide at the right. This method is easier on the eyes. It is accurate if your cutting was accurate. The *outer edge of the presser foot* is often used as a mechanical guide (Figures 110, B and C, and 111, B); as also are a regular seam gauge and special machine attachments as the quilter (Fig. 112), tucker, and gauge presser foot.

Fig. 109. Walking presser foot makes seams come out even, without basting. Toes operate separately. (© TSM Co.)

As your eye and hands become more skilled, you can estimate spaces or margins between the outer right edge of the presser foot and the edge of the fabric. A margin of ⅛″ is easier to estimate because it is the same width as the right edge of the presser foot. Spaces of ¼″ and ½″ are so frequently met in sewing that you will soon rely on your mental

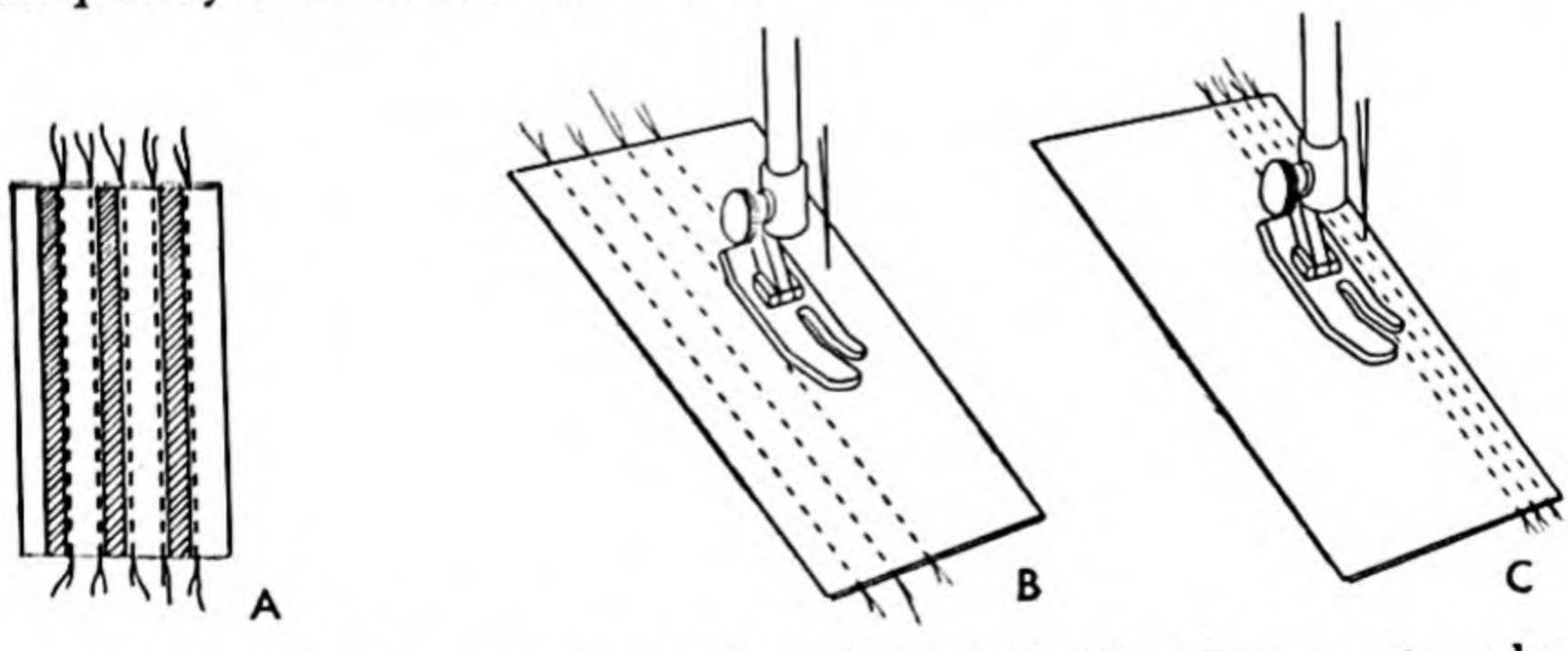


Fig. 110. A, focus eye on needle and edge of stripe; B, use outer edge of left toe on a line already established as guide for line of stitching ¼″ away; C, use left toe for ⅛″ spaces.

concept of these amounts and be able to sew a straight seam without the use of any gauge. In the meantime, gauges insure nearness to perfection.

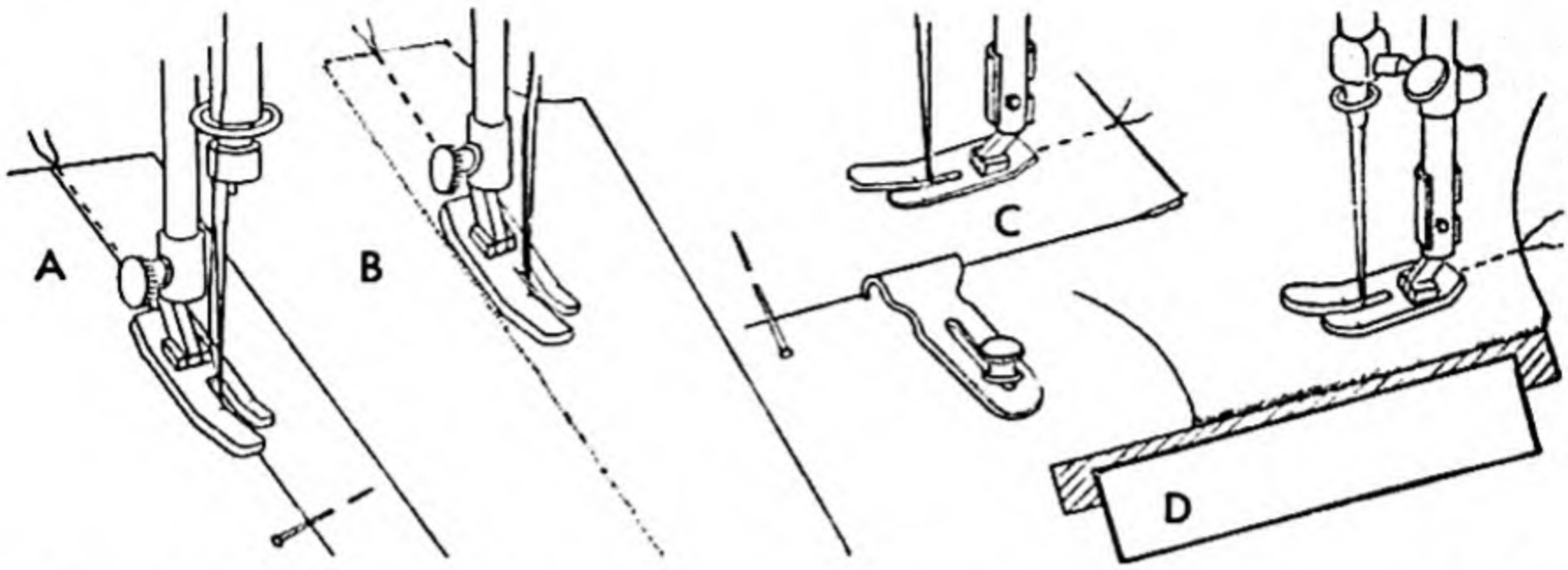


Fig. 111. For accuracy focus eyes: A, on needle and (fold) line of cloth; or B, on edge of presser foot; or C, on edge of cloth against machine gauge; or, D, on edge of cloth against a strip of tape.

The simplest type of gauge is made to suit your present needs by using two pieces of masking tape—one of a different color (Fig. 111, D). First, place a strip to designate a line for stay-stitching your seams: if your pattern seam allowance is ⅝″, you will want this line 1/16″–⅛″ nearer the needle or 8/16″–9/16″ from the needle. Then paste over it the tape of contrasting color, the edge of which is the exact ⅝″ from the needle. Curves and pins can be guided

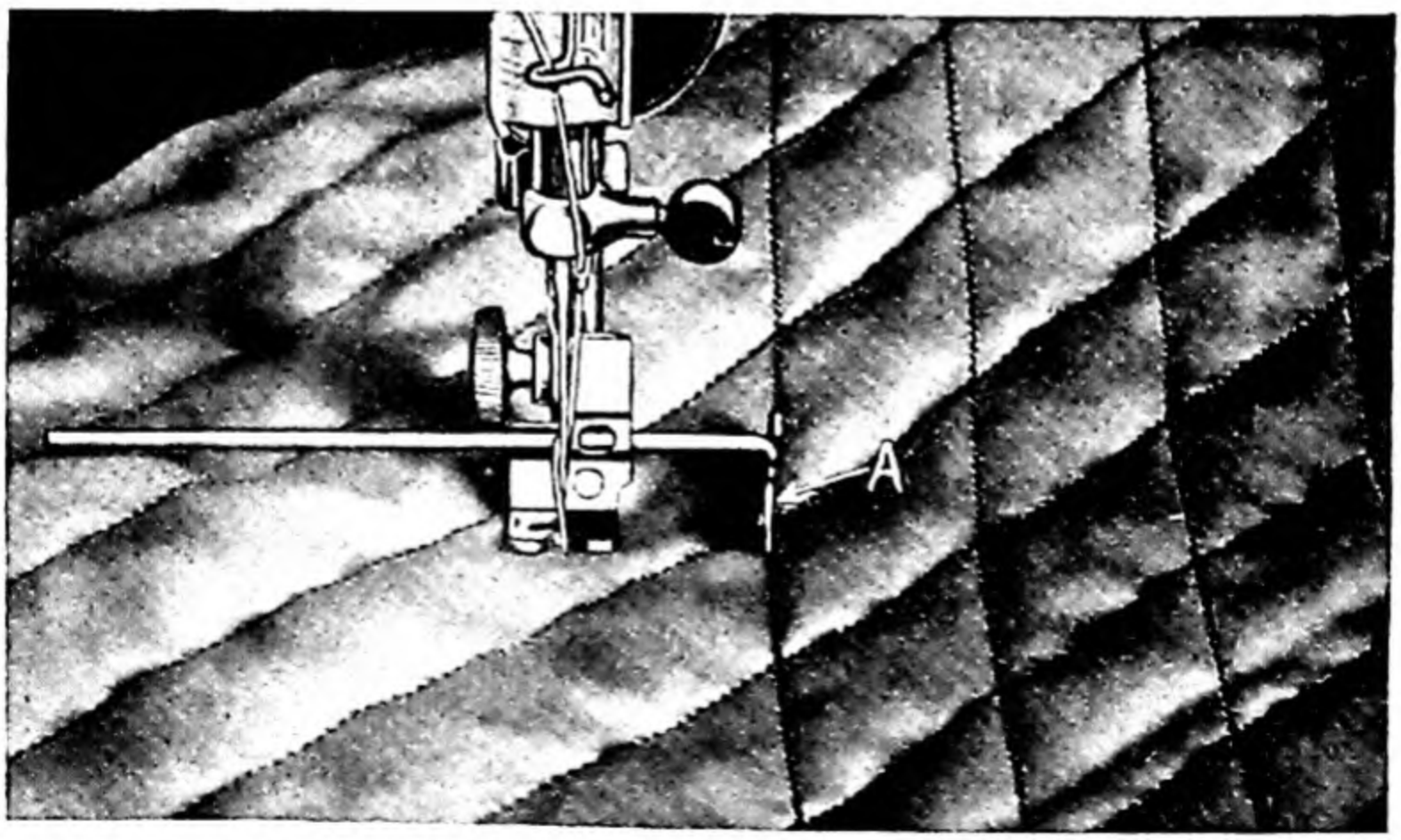


Fig. 112. Quilter, attachment with gauge, useful for tucks and welt seams on skirts, as well as for regular quilting. If this type of movable gauge were attached to a zipper foot it would be wonderful. (© TSM Co.)

alongside this gauge without catching as happens with the metal seam gauge. The eyes are focused on the edge of the gauge and the fingers guide the fabric to the same line.

FUNDAMENTAL HABITS

1. Keep *bulk* of work *at left* to avoid crowding under the arm (Fig. 100, B).
2. In *beginning and ending* to have complete control, stitch slowly with right hand on balance wheel and left hand on work.
3. In *beginning, before* lowering the presser foot, have take-up at highest point and position just the point of the needle in the fabric about $\frac{1}{16}''$ from edge so that the feed has something to catch into (Fig. 100, B). Be sure threads are *under* the presser foot—either straight back or diagonally back. It helps to hold them back awhile in starting with slippery fabrics.
4. In *ending,* stop machine before running off the cloth, to avoid tangling in the bobbin case, and damaging the feed or presser foot.
5. In *ending,* stop with needle *and* take-up at highest point to avoid unthreading the machine when beginning to sew again (Fig. 100, C)—*always leave several inches of thread to prevent unthreading.* Pull the work straight back with threads under the presser foot to avoid bending the needle. The use of the thread cutter saves motion and insures sufficient lengths to tie and begin again. At *end of stay stitch,* instead, use small scissors or snippers to clip thread ends short next to fabric leaving at least 2″ on needle to begin again. At *ends of seams,* clip to leave ¼″–½″ dangling. Longer dangles get caught in other sewing but none at all is likely to ravel back. Tying or retracing ends of seams wastes time and may tighten or pucker the work.

Much, much time is saved by setting up these habits. Begin right! and right now!

SPECIAL TECHNIQUES

A knot stitch at the ends of tucks, dart tucks, pleats, buttonholes is occasionally needed instead of retracing. Hold the cloth steady, lift the presser foot about ⅛″ above the cloth to take several stitches in the same place.

The *termination* point of a *dart* is smoothest finished by tapering and tying a *square knot* on the wrong side (Fig. 113). The termination point of a *seam* left open for a placket on a pleat is strongest if *retraced.*

To *pivot* stitching at square corners, stop with needle down before lifting the presser foot—in the exact corner even if you have to

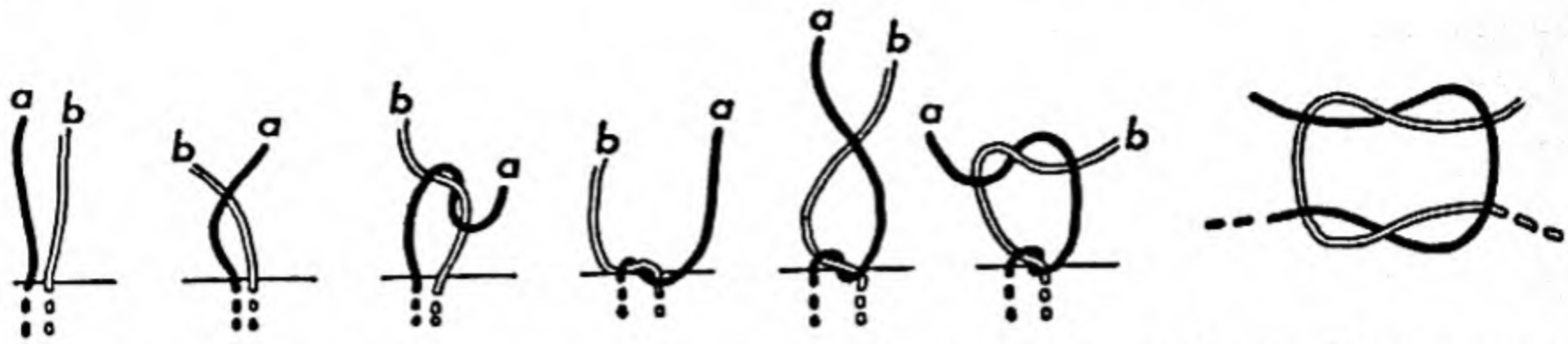


Fig. 113. To tie a square knot, first tie an ordinary knot, then reverse threads in the right and left hands and tie again. Clip off to ¼"–½".

make the last stitches smaller—to avoid round or puckered corners with skipped stitches at the turn. On sharp points of lapels or pocket flaps; instead of pivoting, take a diagonal stitch or two across the corner to leave space for the enclosed seams.

To stitch around a *square* or a *circumference* begin, not at a corner or a weak point like an intersecting seam, but some distance away, so that retracing or tying a knot will not weaken, tangle, or be conspicuous (Fig. 114).

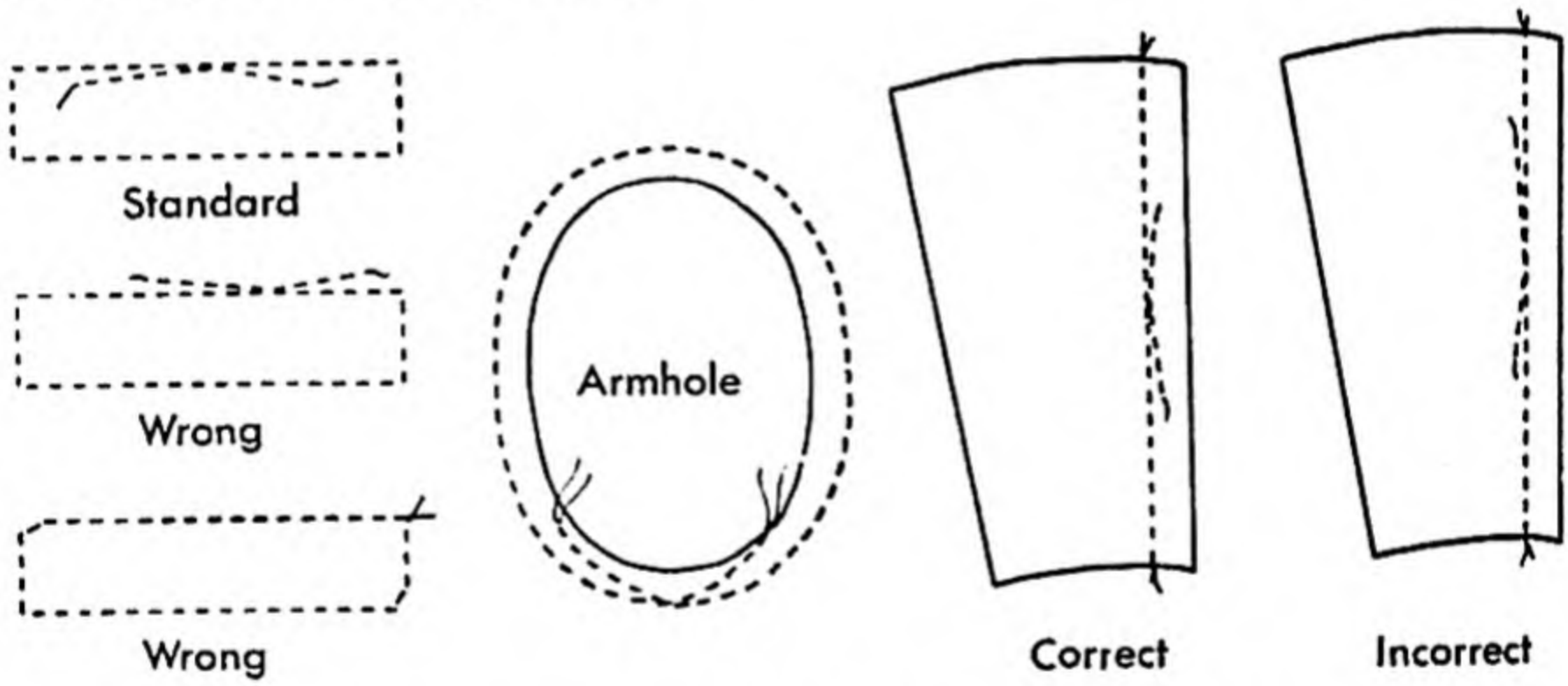


Fig. 114. Turn square corners by pivoting; begin a distance back from the corner. Begin and end all retracings on seam side so outside lines are true and strong and show no evidences of patching.

To *retrace*, or *patch* be sure that endings are on the seam side of the stitching not the garment side to avoid evidences on outside of garment (Fig. 114).

To *rip* out stitches, slip a pin under one stitch to break it. Jerk alternately upper and under stitches pulling back each time toward the stitches to be removed. The fabric is not damaged and there are no messy threads to brush out. A pair of tweezers or blunt scissors may be used often pulling upper and under threads with the same backward jerk.

MACHINE TROUBLES

Most troubles are caused by carelessness, either yours or someone else's. If you have trouble check the causes given in your direction book one by one for stitches breaking, looping, or skipping, for needle breaking, for puckering of material.

Some careless habits causing troubles are:

1. Failure to have the bobbin thread pulled up through the feed.
2. Sewing with a blunt needle, or wrong size needles and thread.
3. Pulling material when sewing.
4. Failure to have the presser foot or attachments well fastened to the bar.
5. Keeping your foot or knee on the control when not in use just enough to buzz the motor.
6. If a non-electric model letting the feet slip on the treadle when it is supposed to be still. (If this happens as you pull the thread from the needle, the needle will strike the side of the hole and become bent or blunt.)
7. Lowering the presser foot before the needle. (This tangles beginning stitches.)
8. Sewing over pins or knots.
9. Sewing beyond the end of your cloth.
10. Pulling needle thread toward you or above the presser foot.
11. Scratching the needle hole or presser foot by sewing over pins or with a bent needle.
12. Winding the bobbin unevenly.
13. Attempting to close the machine with the bed slide open.

Threads tangling at the beginning of your sewing or down in the bobbin or shuttle case may be caused:

1. By having the bobbin too full.
2. By having the thread winding the wrong direction around the bobbin in the bobbin case.
3. Usually, by failure to have the underthread drawn up through the hole in the throat plate before starting to sew.
4. By failure to have both threads pulled back and under the presser foot.
5. By failure to keep machine oiled and free of lint.

If the machine is set, jammed, stuck, or locked, first remove work without damaging it. With scissors or pin, pick out tangles and lint in bobbin case. Oil parts which seem dry. If it still sticks, put your left index finger and thumb into bobbin case and slightly wiggle it

and lift up on it, while your right hand works the balance wheel back and forth. This will dislodge the caught thread causing the trouble. Complete the cleaning.

ATTACHMENTS

Thorough respect for and familiarity with one's tools—their advantages and their limitations—is essential for good work in sewing, as it is in any art or craft. Without it you cannot plan a piece of work which is original in design and which shows fine workmanship in every detail. If you use your sewing tools carelessly, your finished garments will resemble cheap factory-made clothes, which we do not wish to emulate.

An afternoon or evening is none too much to spend in the mastery of an attachment for the sewing machine. If possible, attend a demonstration to see how it is done, then with the direction book and some practice materials sit down to work on it yourself. Be sure that the machine itself is working perfectly, has a good needle, a well-regulated tension, correct size of stitch, and the right kind of thread. Discover the use of all movable or adjustable parts. Never run the machine with the attachment unless some fabric is in place. The teeth of such pieces as the ruffler and buttonhole attachment may be damaged.

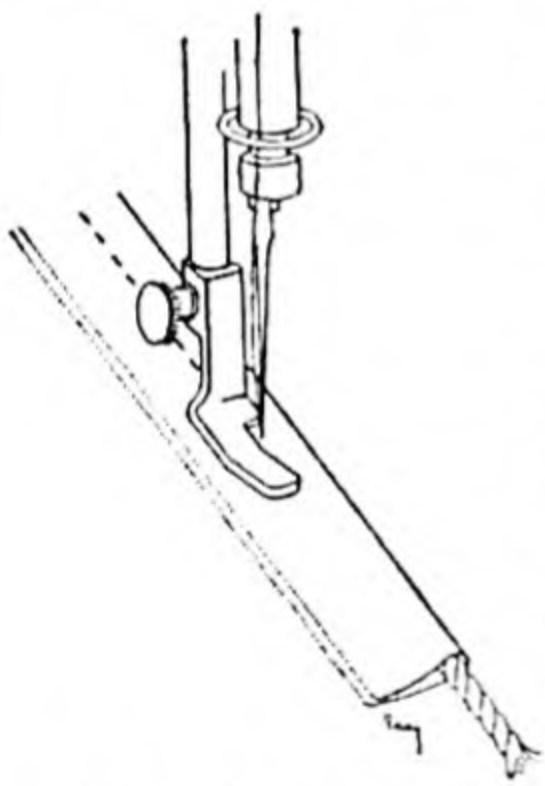


FIG. 115. In order to stitch close to a cord or zipper use a cording foot ("one-toed" presser foot).

Generally, the attachment is limited to a few size changes or none. (The binder cannot be used in fine dressmaking for this reason.) Study these changes to see how they may be used advantageously in your designing and dressmaking. Discover how seams, corners, curves, and joinings are handled. Demonstrators often neglect to call attention to these details and the learner finds the "cute tricks" are often not practical. But do not give up too quickly. Practice until you are as expert as the demonstrator before deciding that the attachment is not helpful. Find out how to care for this piece of equipment and the commonest dangers due to carelessness. All pieces work better when properly oiled.

Be sure that the attachment is made for the model of machine

you have. The slightest changes in size of screws, shapes of presser bar, etc., affect the working of an attachment. It is important to have a screw driver of the right size.

The tucker, ruffler, cording foot (Fig. 115), zipper foot (Fig. 116), blind-stitch hemmer, zigzagger, and buttonholer are among the most practical attachments which require some practice.

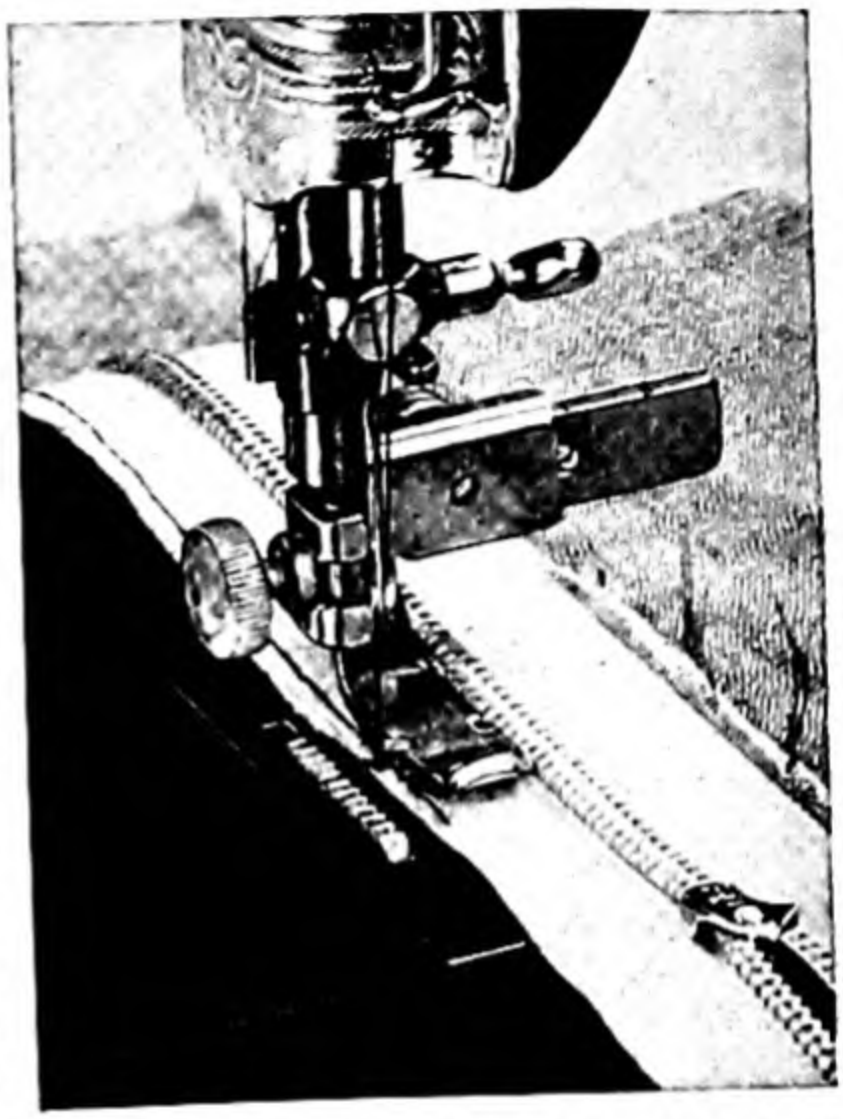


Fig. 116. Zipper foot. (© TSM Co.)

The swing-needle type of machine now popular does zigzag-stitching by relatively simple adjustments of an automatic lever in connection with various cams or discs. Automatic zigzag-stitching has many uses other than the decorative—adding strength, neatness, elasticity, professional looks. The most practical uses are seams and darts in knits, jersey, laces, sheers, nets; to shape and reinforce interfacings; to overcast raw edges; to blind hem; to appliqué lace; to make buttonholes, sew on buttons.

STANDARDS

Good stitching in any article:

1. Has no tangles at beginning or ending.
2. Begins exactly at edge of seam and ends at end, not ¼″ or so from edge.
3. Has length of stitch proportioned to texture of fabric.
4. Has same size of stitch wherever visible.
5. Has elastic tension which locks upper and lower threads between layers of fabric.
6. Has no skipped or broken spots.
7. Has top-stitching at corners turned square, never skipped.
8. Follows intended line smoothly and accurately.
9. Follows same spacing from edge throughout, if top-stitching on lapped seams.

10. Has retracing to look exactly like one line of stitching.

11. Shows no patching if it is decorative.

12. Is not tied at ends of seams, nor cut off close at ends until crossed with another line of stitching.

13. Has tied ends of darts, dart tucks, tucks, or pleats left about 1" long instead of being clipped short; square knot used to tie.

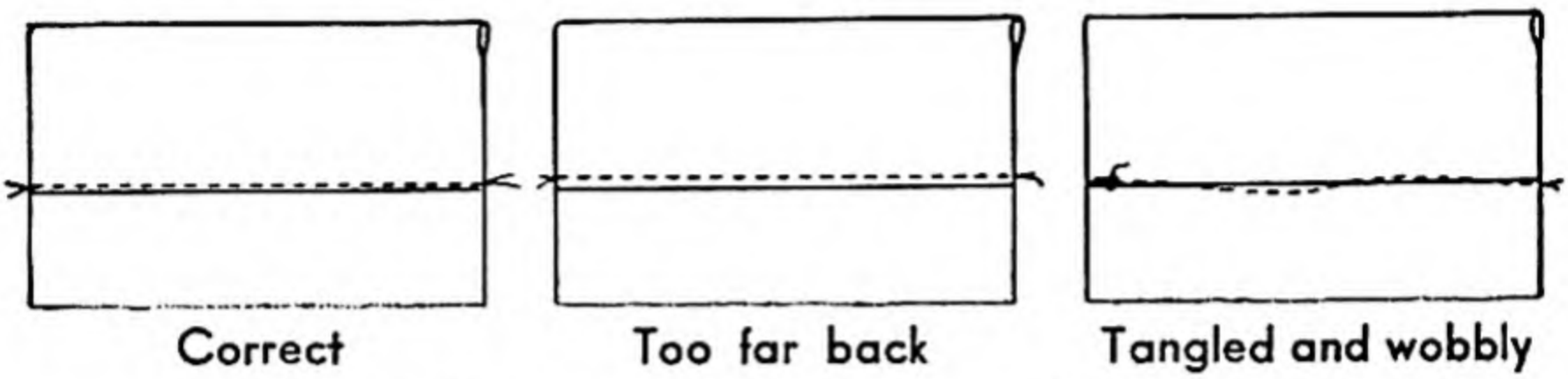


Fig. 117. Make a sample of a perfect machine-stitched hem.

14. Has edge-stitching or "clean finish" on inside of facings or hems about as close to edge as on a lapped seam, but wide enough to permit needle to slip inside of fold thus formed for slip hemming; ⅛" is too far back from edge (Fig. 117).

15. Has "under-stitching" on facings about $\frac{1}{16}$" from edge catching the enclosed seams to the facing but not on topside of garment.

REFERENCES

United States Department of Agriculture; Farmers' Bulletin, No. 1944, *Sewing Machines*, 10 cents. (Washington: Superintendent of Documents.)

EXERCISES

1. Study a manual for the model of machine you are using: for special care; how to replace the needle and the light bulb.

2. Make a set of samples from these skills; compare with a standard set on the bulletin board to evaluate yours:

lines exactly along stripes of fabric;
lines ¼" apart using left side of presser foot as guide;
lines ⅛" apart using right side of presser foot as guide;
¼" hem on straight and ¼" hem on bias;
⅛" hem on straight and ⅛" hem on bias;
clean finish on percale, on rayon crêpe;
3 rectangles ¼" × [illegible] as for piped buttonholes;
a set of 4 or 5 scallops about ¾" deep and 2" wide;
2 ruffles—one by [illegible]ose upper tension, one by loose lower tension. Conclusions?

Select best method above and gather two ruffles 2" × 12"—one cut crosswise and one lengthwise—organdy suggested. Conclusions?

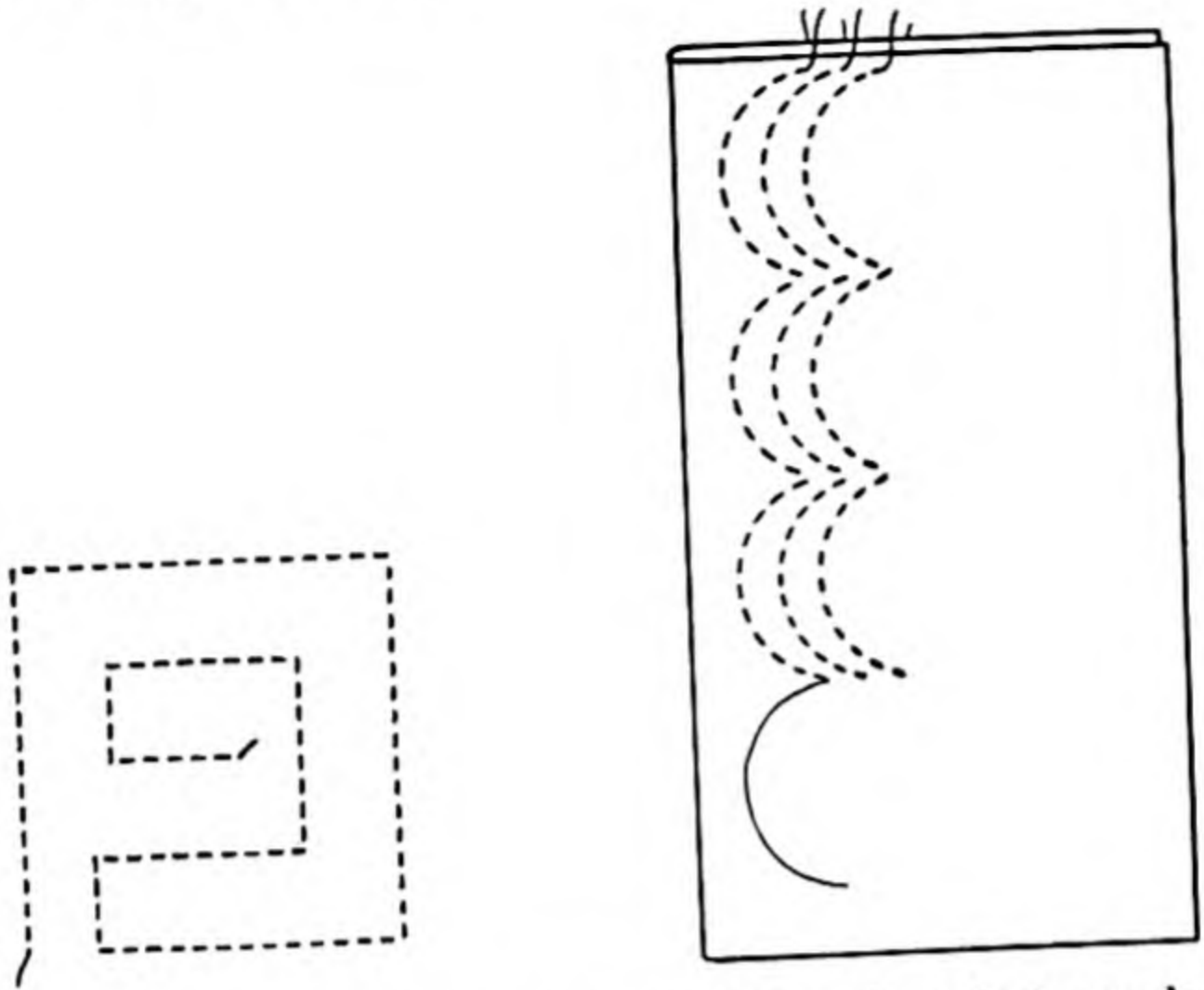


FIG. 118. Practice until you can stitch such perfect samples.

3. Twice a semester clean and oil your machine. When is the best time?
4. Volunteer to demonstrate how to:
   stay stitch a round yoke line, a pointed lapel;
   pivot top-stitching on a patch pocket;
   zigzag a collar seam in organdy;
   reinforce interfacing on a coat-style collar;
   clean finish an armhole-shaped facing;
   clean finish a bias facing.
5. Select one attachment to master: zigzagger, blind hemmer, buttonholer, tucker, ruffler.

11

CONSTRUCTION DETAILS

Should all seams be pressed open or all toward the front? Is selvage safe in a seam? Is it wrong to pin parallel with the seam line? Always? Are concave curves in seams always slashed? How large should the wedges be cut in a convex seam? How many on a round collar? Should darts be basted and stitched from the point to the wide end? Why? If so, why are two lines of basting required on pleats and lapped seams?

BASTING

Wise planning, a greater use of pins and stay-stitching, and more expert handling of the sewing machine will eliminate a great deal of basting once thought necessary. It is a part of our training to learn all the ways of saving time. But there are places where it is necessary to baste, and hence we want to learn to baste in the most efficient manner. Learn to stitch without basting on straight hems and seams of belts, bands, and cuffs, and to edge stitch for a "clean finish" on facings. Practice on inconspicuous parts at first. Lapped seams, pleats, eased-in seams, and decorative details are places where even the most experienced worker relies on good basting especially if the material is a little hard to handle. Your problem is to learn to baste with speed and accuracy so it becomes a useful tool.

To reduce basting to a minimum *stay stitch with the grain* close to the seam line on all tricky places and use a guide (Fig. 111, p. 312

Follow a traced line, or an imaginary line, at an even distance from the edge of material. Pins inserted at perforations, or inserted to follow a gauge, provide guide lines (Fig. 121).

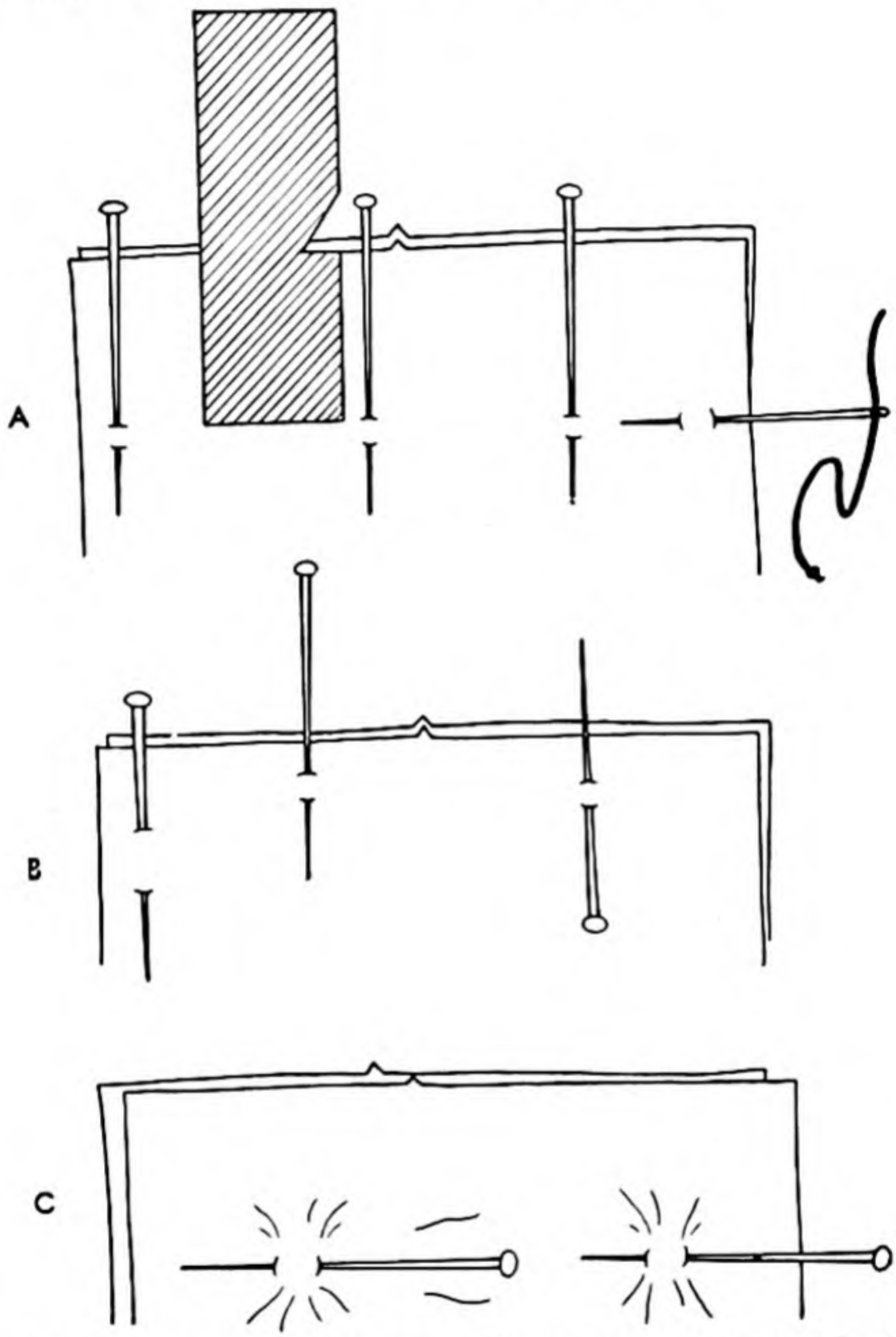
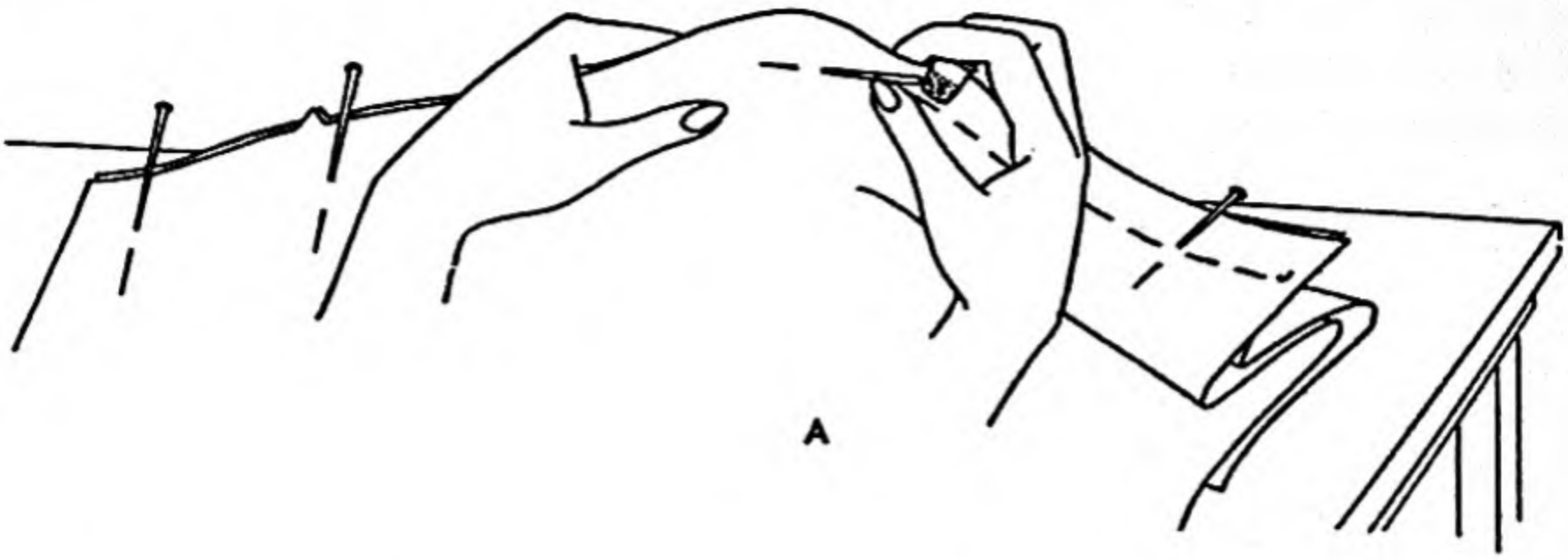


Fig. 121. A, use pins and gauge for even seams. B, carelessly inserted pins do not form guide line for basting; points sticking up will prick fingers. C, careless matching of notches and ends—puckers produced by pins parallel with edges. This technique is necessary for difficult materials and unusual shapes.

Keep the bulk of the work toward you or down. This will cause you to work along the upper free edge—nothing crushed in the palms of your hands (Fig. 122). Work from right to left if you are right-handed, from left to right if left-handed. A thimble is abso-



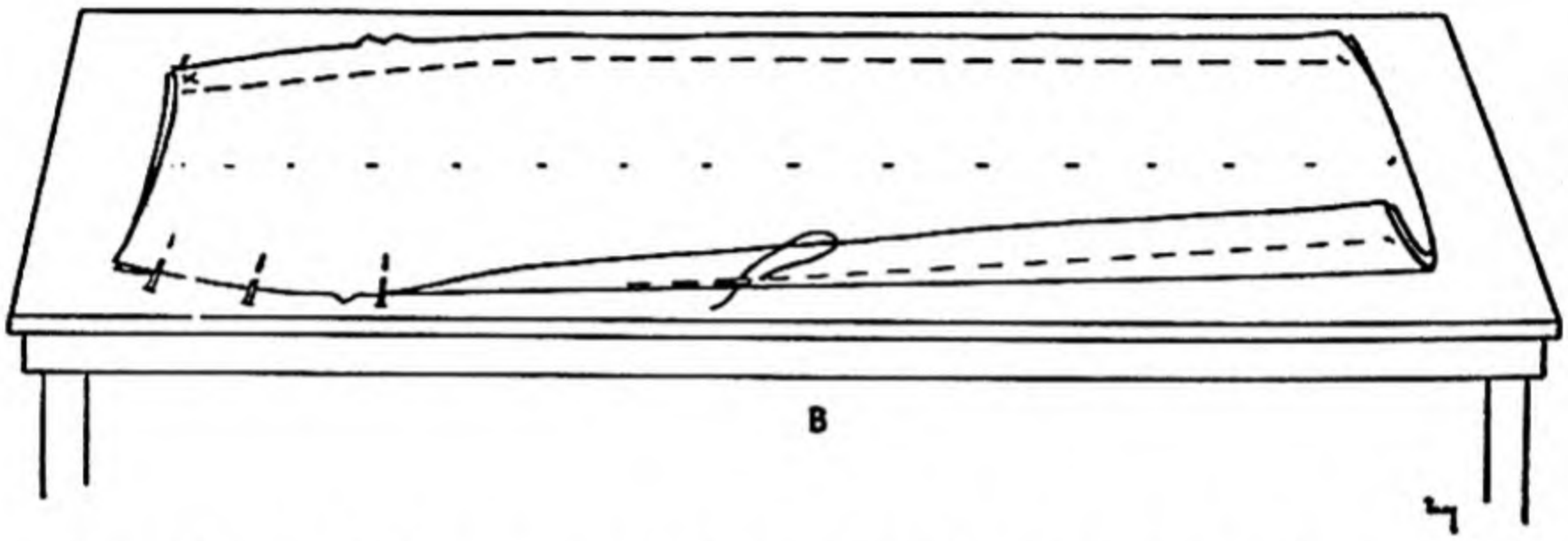


Fig. 122. A, baste seams so that bulk of work is toward you and the narrow seam edges up in palm of hand. Wiggle needle, pushing with *side* of thimble, not the end. B, in basting a seam along the near edge of the table, fold the garment back a little so that the narrow edge is still up and the bulk down. With the work lifted slightly off the table use the same technique as above.

lutely necessary to produce straight lines in basting (Fig. 123).

To remove bastings, clip at intervals and draw out carefully. Don't try to pull out long bastings. Since pressing over bastings leaves an imprint where basting is used to hold facings or pleats in place temporarily, press first lightly without moisture, then remove bastings, straighten work and press with steam.

HOW TO HOLD YOUR WORK

You will never gain speed or good results in hand-sewing until you hold your hands correctly, use a thimble, and have your work in the right position. The following positions are used by good dressmakers to save time and produce neater, straighter work. If you are left-handed, reverse the following directions.

Position I. Keep *work flat on the table* (Fig. 124) for pleats, folds, lapped seams, or long seams and hems that easily slip or

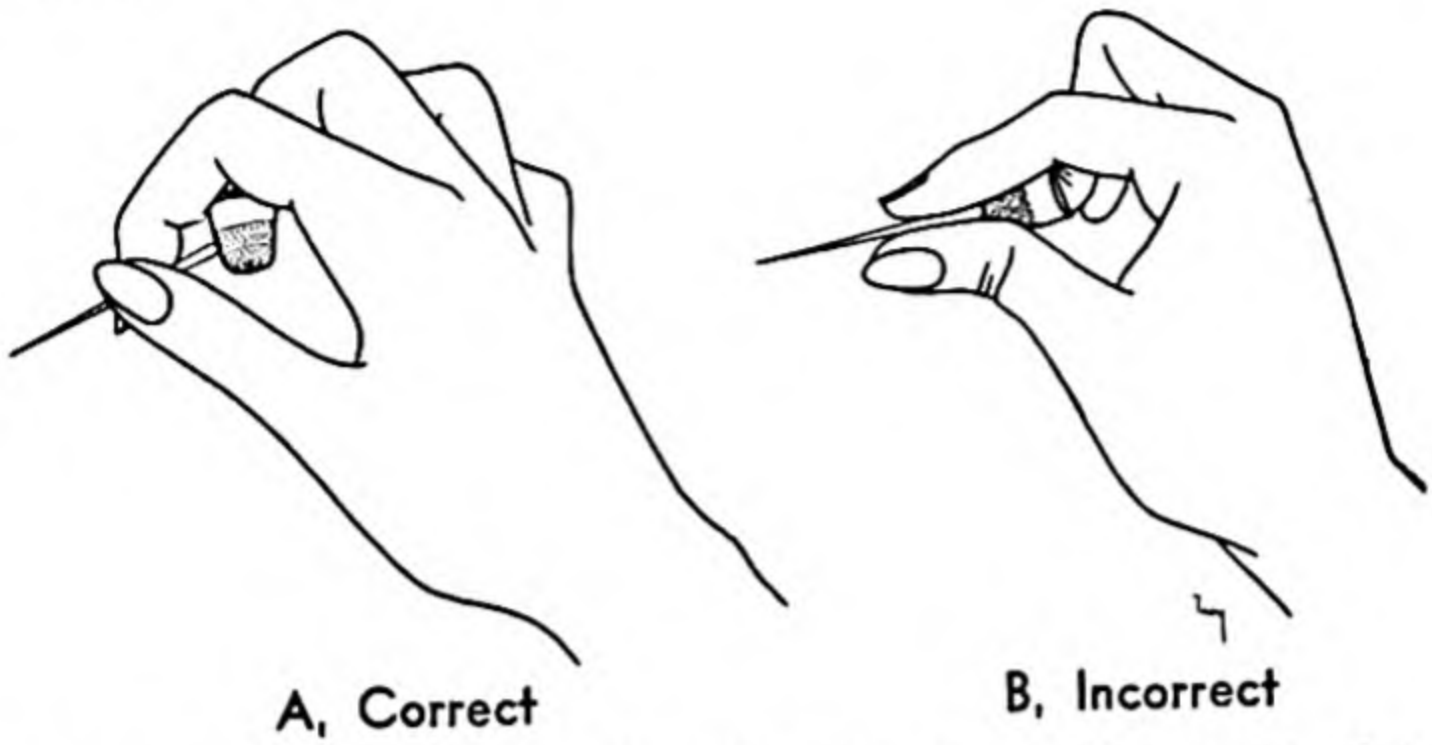


FIG. 123. Learn to push needle with *side* of thimble, A. Hand is more graceful and relaxed. You will have to exert less force—therefore, needle will go straighter through cloth. Do not push with end of thimble, B. Fingers and hands are stiff. Stitches are likely to be large and crooked.

stretch, and for marking CF and CB lines with uneven basting. Catch-stitching a taped hem, tack-stitching interfacings in place, and pinning patterns to cloth are other places where the same finger technique may be used (Fig. 69, p. 244).

Both hands are extended, lightly curved, to anchor two or more layers of work together on the table and to keep the fabric free from wrinkles. Work from right to left. The left index finger pushes up a little tuck or fold of cloth directly in front of the needle, while the needle in the right hand pushes through the tuck or fold one stitch at a time. Do not pull all the thread through but wait until you have taken several such stitches. The little fingers and the left thumb serve as weights to keep the layers of work from slipping.

POSITION II. Hold the *work up off the table horizontal in both hands* (Fig. 125) for running-stitches—basting short plain seams, narrow hems, the first turn of a lapped seam; for gathering by hand and easing-in fullness. The stitches are ⅛″–¼″ long for basting and about 1/16″ long for gathers. This is the most fundamental of all hand skills.

The material is horizontal between the thumb and forefinger of each hand. The hands are loosely curved. Work from right to left. Take one stitch at the beginning to hold the needle in place until your right hand is correctly located. With a definite wrist motion, shake or weave the needle up and down through the cloth. The left hand should aid also by bending or wiggling the cloth up and down at the point of the needle. After the needle is full of small stitches,

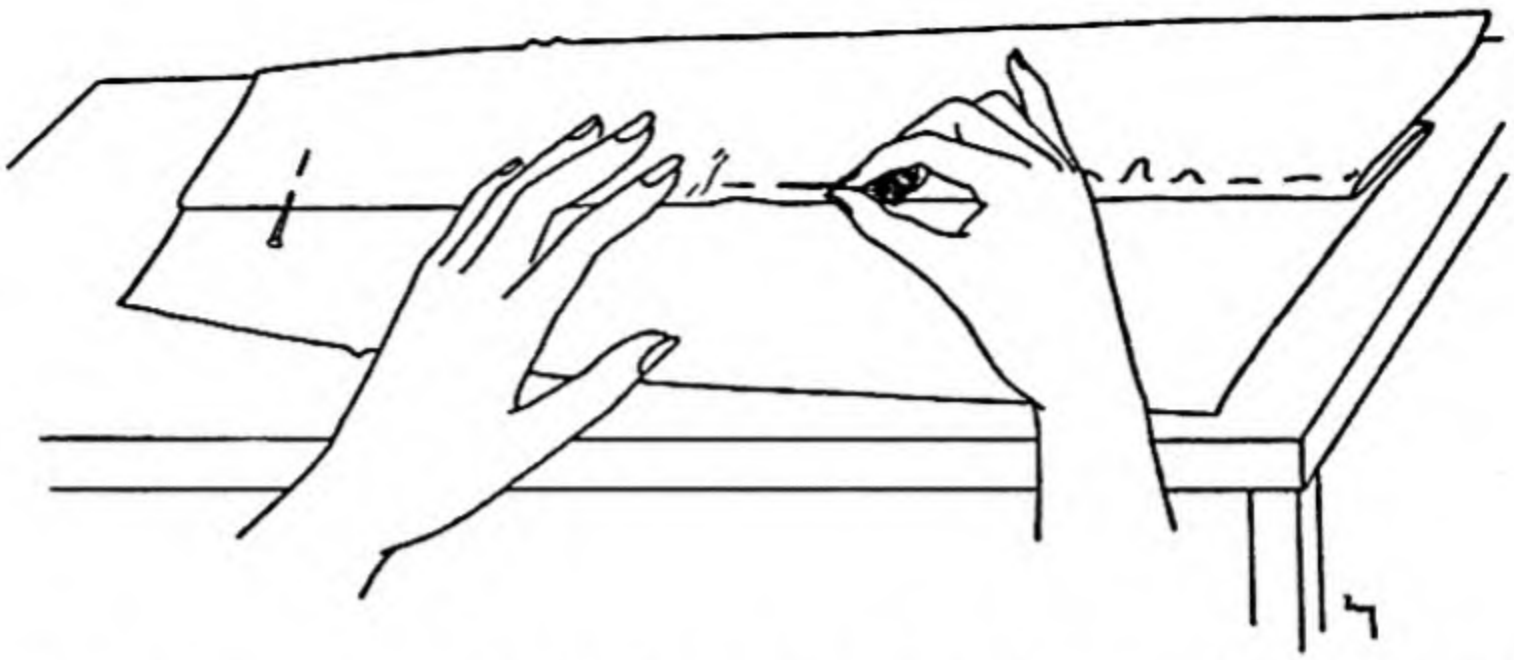


Fig. 124. Position I. Use both hands to anchor work flat on table—to pin or baste.

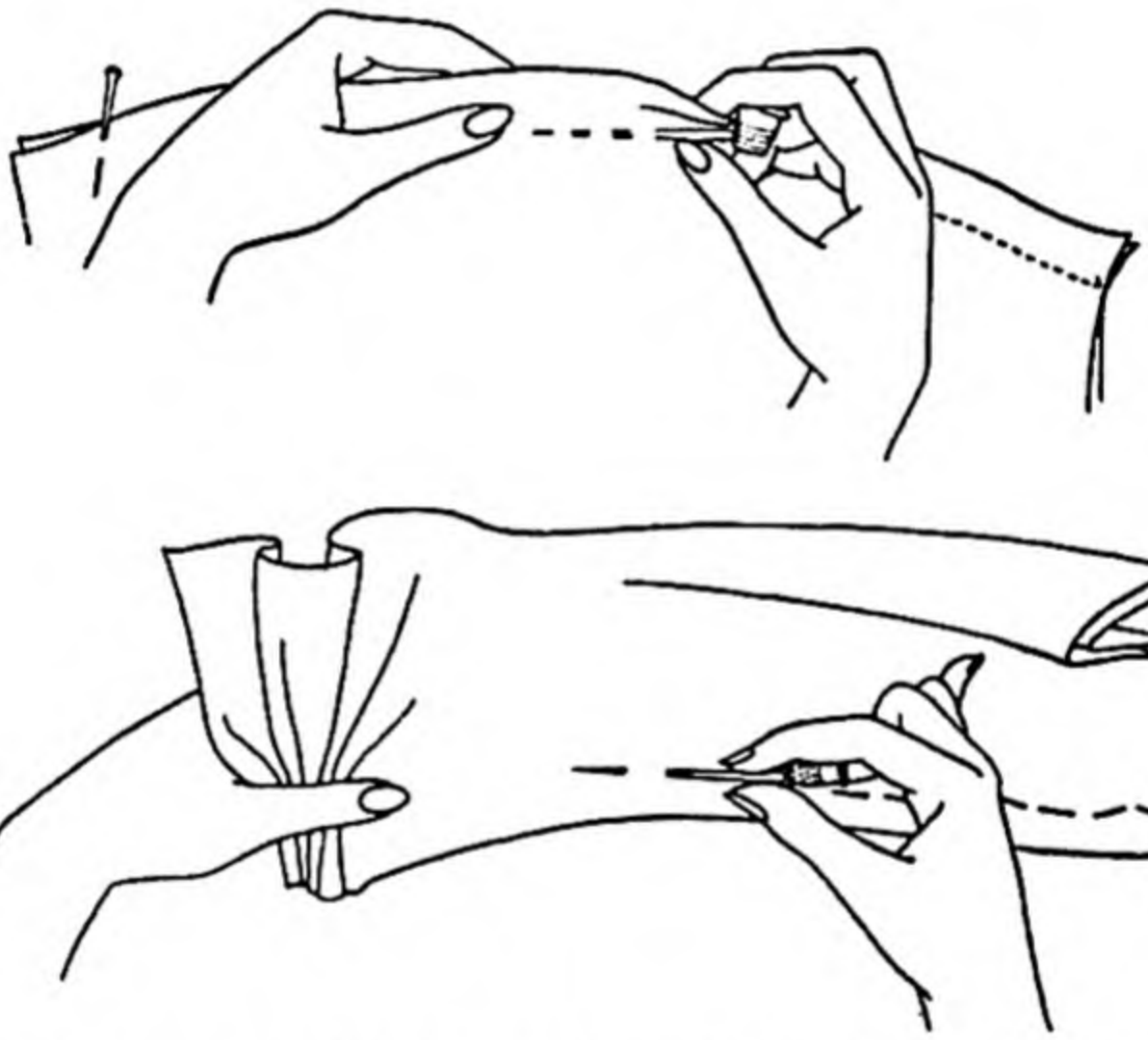


Fig. 125. Position II. Hold work in both hands, bulk down as in A. B, wrong form.

pull the fabric back on the thread but leave the needle in place for the next stitch.

At first, practice to get the shaking or wiggling movement rather than to get uniformity in length of stitches. After practice you will be able to secure very fine ones. Fine short needles help. Notice how cupped and curved both hands are and that the side of the thimble rather than the end is used to push the needle. For small stitches keep the thumb and index finger of both hands close to the point

Use some moisture to help shrink out the fullness. (See also Chap. 20.)

Plain Seam Finishes

Pinked seams prevent raveling and give a professional touch not only to silks and wools but also to firm wash materials. They are highly recommended for rayon jersey. Seams look neater if pinked after bastings are removed and after pressing, but it is easier to pink both raw edges at once before pressing. Do not use pinking shears to cut out a garment where accuracy of fitting is desired. Have the seam a full ½″ wide. A ¼″ seam is too narrow to pink. The raw edges of lapped seams may be pinked but be careful not to clip the outside of the garment. Enclosed seams are not pinked.

Overcast seams are used on fabrics that fray readily or that receive extra strain such as armholes and waistline—and where edges are narrower than desired due to letting out in fitting. The

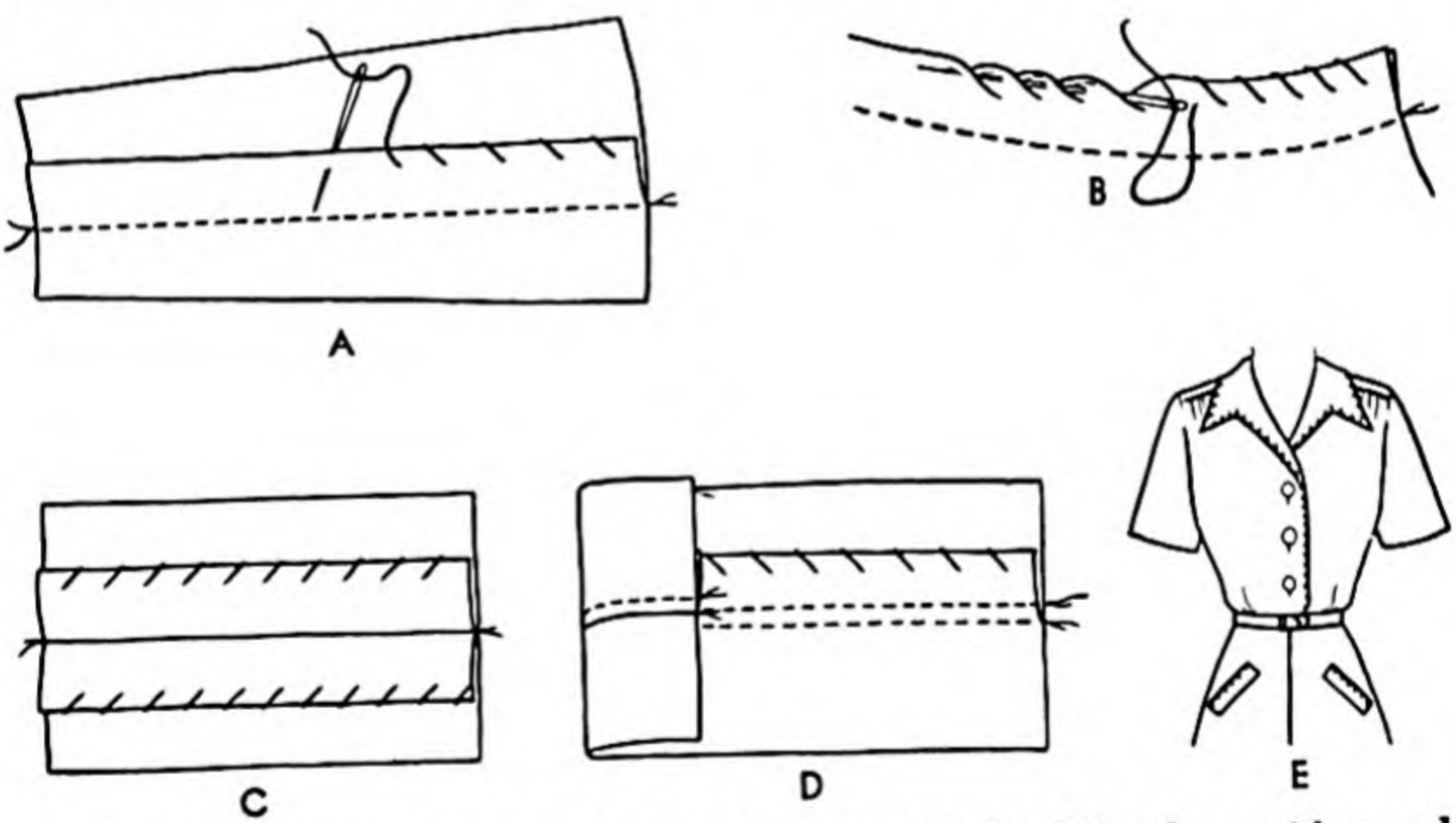


Fig. 130. Overcasting is a functional stitch and should be done with speed. If evenly spaced it may be decorative, E.

two raw edges are usually overcast together but may be overcast separately and pressed open if the fabric is very bulky. Good overcasting has evenly spaced stitches ⅛″ deep and ¼″ apart, not too tight or too loose, slanting with the grain, not against it. Thus, we overcast a gore seam from the hem toward the top (Fig. 130).

Overcast from right to left one stitch at a time, over neatly

trimmed raw edges. Begin with a knot and end with two small over-and-over stitches. With the bulk down, hold the raw edges up between the thumb and finger of the left hand. Slant the needle to the left from the underside. After a little practice you can do this quite evenly.

Running overcasting saves time, B. The raw edges are slightly rough but after laundering no more frayed than seams overcast one stitch at a time. Take several stitches at a time in a twisting motion of the needle around the raw edges. Do not draw the stitches up tight.

Machine zigzagging is the modern substitute for hand overcasting—time-saving and professional-looking (Fig. 131).

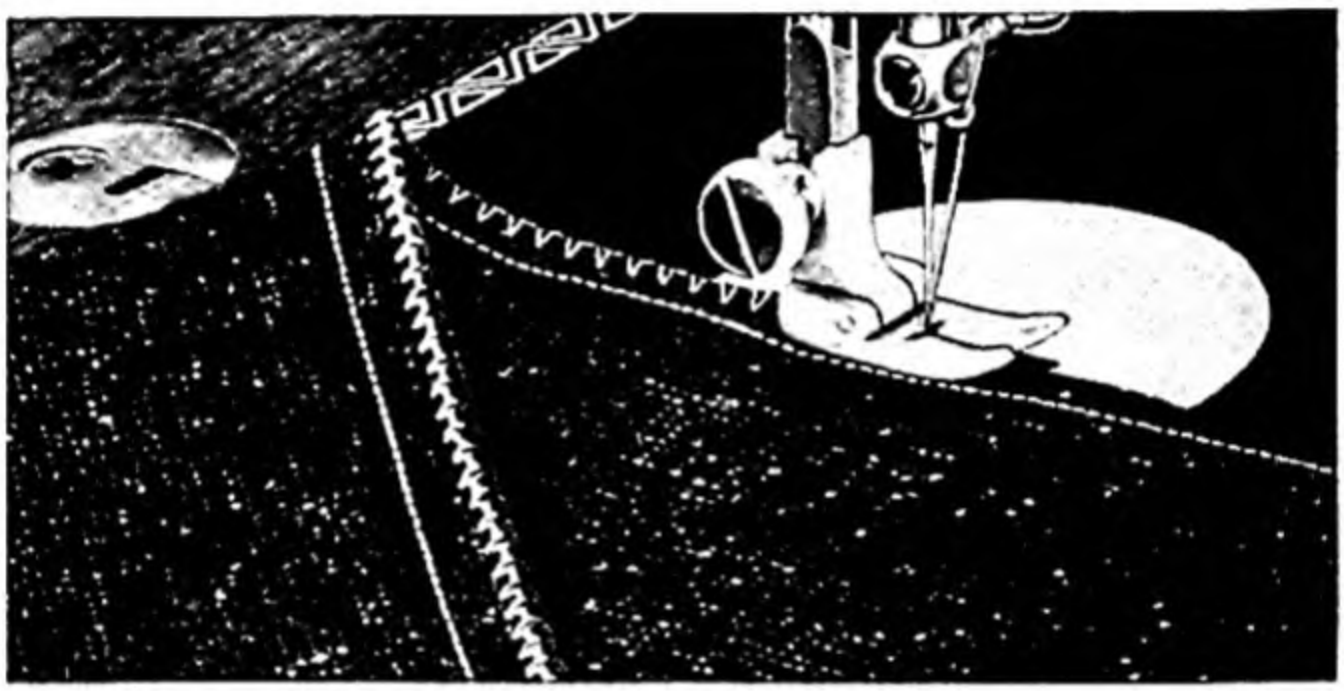


FIG. 131. Zigzag stitch as substitute for overcasting. (© TSM Co.)

Edge-stitched seams are used on unlined coats where a wide seam allowance (⅝″–¾″) is available. Press the seam open, turn under each raw edge ⅛″, and stitch 1/16″ from the fold—of course, free from the garment (Fig. 132, A)—and with the grain. Be sure tension is not tight. Do not try to use on curved seams.

Bound seams are used on bulky fabrics that fray where a tailored inside appearance is important as in an unlined coat. Do not use them on curved seams or armholes. Use silk or rayon ribbon seam tape (Fig. 132, B). Crease tape lengthwise first slightly off center. Baste over each raw edge of the seam with the narrower part on the side that will show when completed. Ease it on slightly as it often shrinks in pressing. Machine stitch close to the edge of the tape. Don't attempt this seam if you are in a hurry.

Single top-stitching is a line of stitching added on the outside for decoration or strength (Fig. 133, A). The plain seam is first

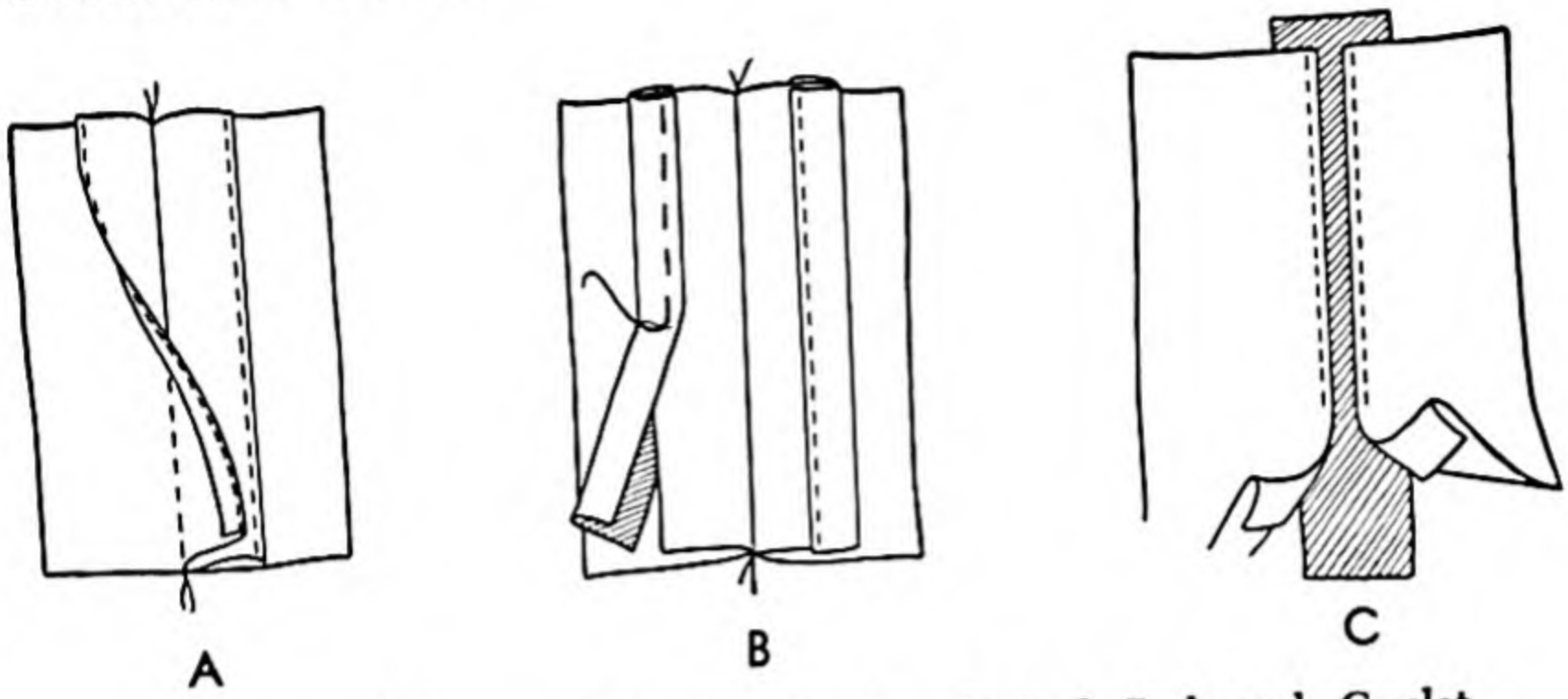


FIG. 132. Plain seam finishes—A, edge-stitched. B, bound. C, slot.

pinked or overcast, graded if bulky, and pressed to one side. Use one edge of the presser foot as a guide to stitch with the grain an even distance from the seam on the right side. This is an excellent wearing seam for use in costume slips.

Double top-stitching consists of two extra rows of stitching on the right side of the garment—one along each side of the plain pressed-open seam (Fig. 133, B). It gives a distinctly tailored ap-

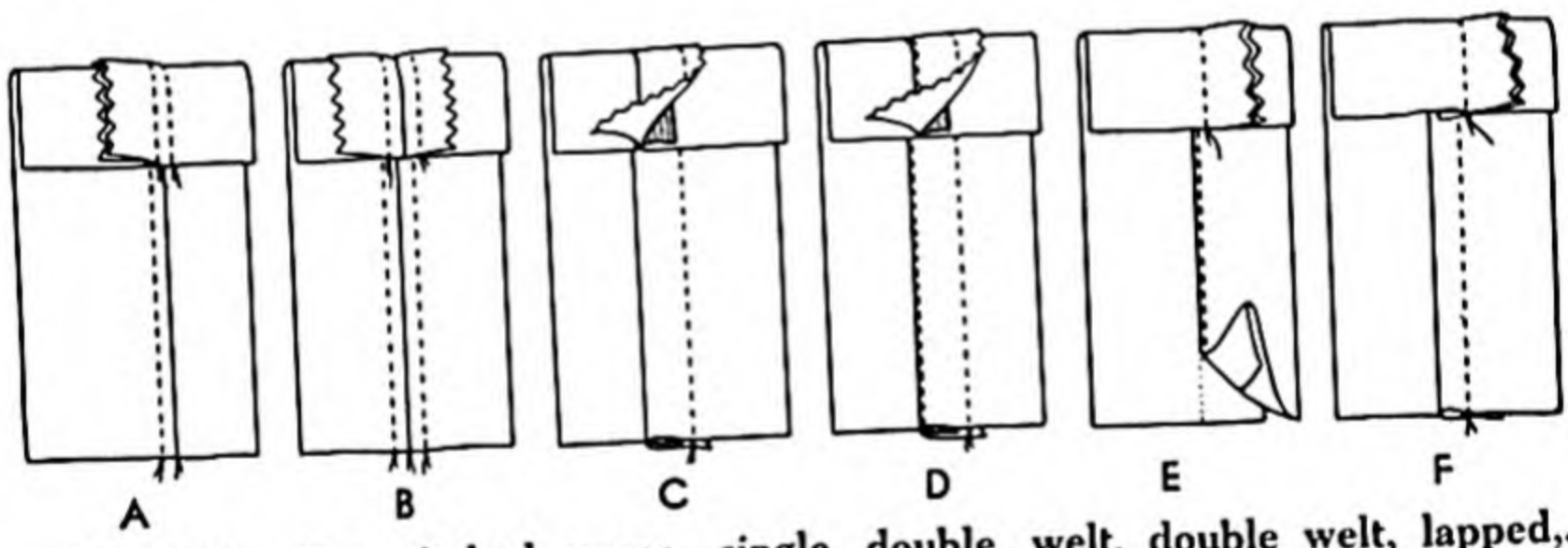


FIG. 133. Top-stitched seams—single, double, welt, double welt, lapped, tuck.

pearance. Avoid a too tight tension, stitching against the grain and short stitches which give a home-made effect.

The *welt seam* (Fig. 133, C), similar to the top-stitched seam but wider, is used chiefly on heavy coats. It is stitched first as a plain seam on the wrong side. One raw edge is trimmed off to the width the seam is to be stitched on the outside, such as ⅜″ wide. The two raw edges are pressed to one side with the narrow one enclosed under the wider one. On the outside, stitch with the grain along a marking line just wider than the narrow raw edge underneath so

that stitching will not catch it; or use the quilting foot and gauge (Fig. 112, p. 304).

A *double welt seam* (Fig. 133, D) is made by stitching another line along the fold on the outside close to the original stitching inside. It appears somewhat like a stitched fell on the right side, but has a raw edge exposed on the wrong side and, of course, is not as bulky.

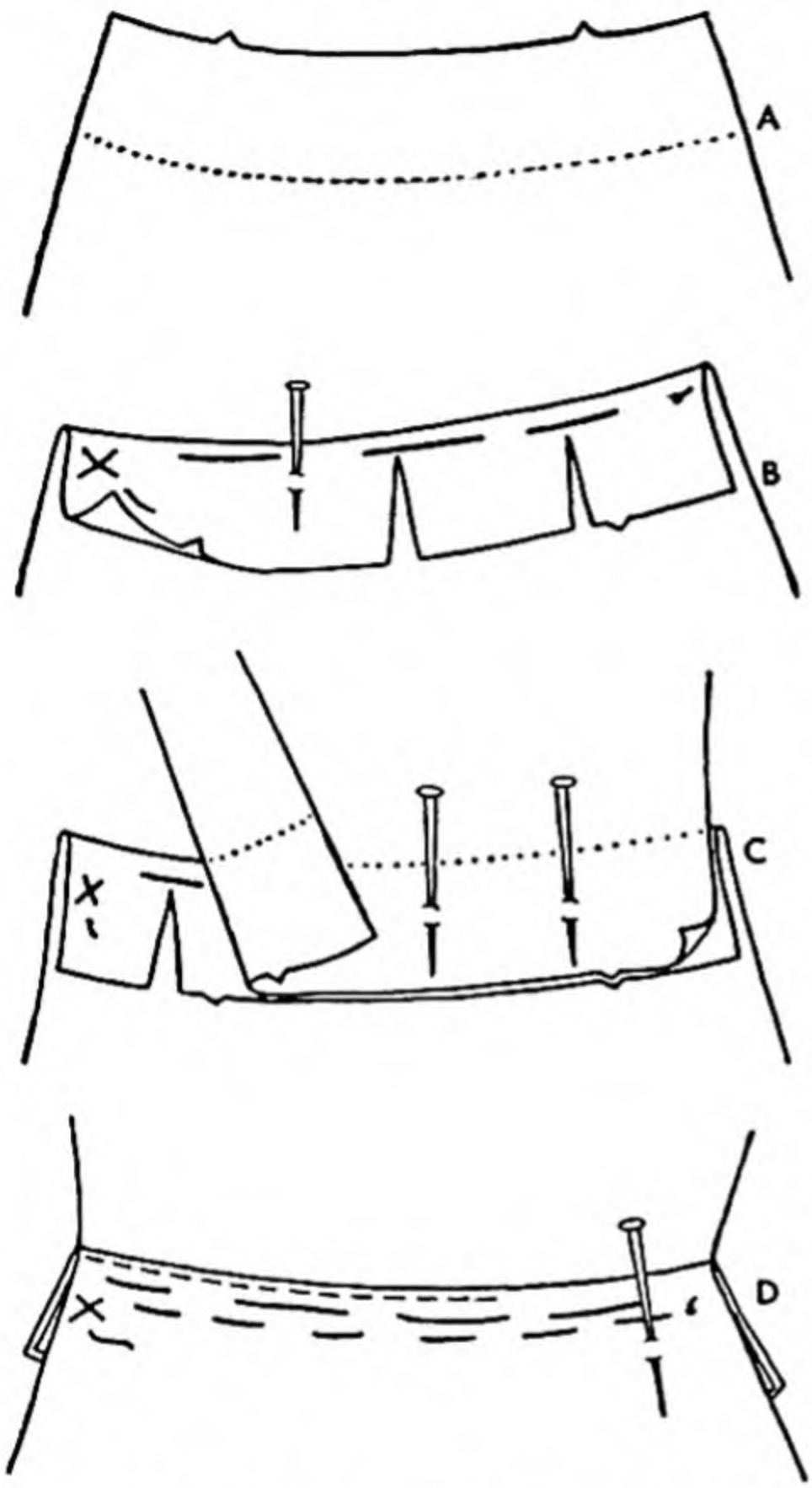


Fig. 134. To prepare a lapped seam.

THE LAPPED SEAM

Use *two bastings* to prepare a lapped seam, one for the overlapping fold and one to hold it to the undersection (Fig. 134). Have a marked or imaginary seam line, A; inside curves and corners need stay-stitching both for reinforcement and as a guide.

To prepare the overlap, work from the wrong side with the bulk toward you or down. Slash inside corners, and convex curves, and miter outside corners or points. (See Fig. 127.) Turn back the edge (toward you) exactly on the seam line, pins at right angles with heads up, B. Baste with short stitches ⅛″ back from the edge so they will not interfere with machine stitching. Do not press at this time.

Flat on the table pin the edge of the overlap right side up on the seam line of the undersection right side up. Match notches and intersecting seam lines, C. Sometimes the lap is set over gathers, pleats, or eased-in sections. Examine the work on the wrong side to see if seam lines match; if accurately cut the raw edges should match. Insert other pins at right angles. Baste again, D, preferably with contrasting thread to aid in corrections. Keep the work flat

on the table. If bastings are kept ⅛″ back from folded edge, they will not be caught in the machine-stitching.

After fitting, finish the lapped seam by stitching an even distance from the edge, about 1/16″ (Figures 133, E and 134, D). A wider distance from the edge makes it a tuck seam (Fig. 133, F) which is permissible if the seam is straight, but around curves and corners the underslashes would ravel out or show. Intricate shapes in the overlap should be faced if one desires to stitch ⅛″ or more from the edge as a tucked seam.

Remove bastings. Finish the raw edges on the wrong side to match other seam finishes in the garment. Grade if bulky. Avoid imprints when pressing.

A good lapped seam is smooth without pleats caught in the stitching. The stitching is close to the edge of the overlap, does not run off the edge, and is a perfectly spaced distance from the edge. The raw edges on the wrong side match. Only one row of stitching shows on both the right and wrong sides.

ENCLOSED SEAM

A plain seam used to join double layers as in a collar, belt, cuff, or facing and turned inside is called on enclosed seam. Since it receives little or no strain, it may be trimmed closer than other seams. In order to remove the excess bulk, trim evenly to ¼″ or 3/16″ but not with pinking shears. Inward-turning corners and curves must be clipped in order to turn without puckering. Outward-turning corners and curves must have wedges notched out to make the seam smooth (Fig. 127, A and B).

When turned, the stitching must be worked out to the very edge. If the seam is pressed open first, it turns easily and neatly. Avoid stretching curves. After turning it must be wiggled or worked out to the edge. Baste ⅛″ from the folded edge and press without making imprints. A poor enclosed seam shows a channel along the edge because it was not worked out properly, is over ¼″ wide and pudgy-looking. Stitching around a corner of a seam to be enclosed should be pivoted, not be made by crossing two seams; it is likely to ravel out when trimmed and turned. Either pivot the corner exactly, or take a diagonal stitch across a corner more pointed than a right angle to leave room for the enclosed seam (Fig. 161, p. 382).

Consider under-stitching (Chap. 13).

REVERSED SEAM

Where a hem or facing is turned back to the right side of the garment for decoration, it is necessary to reverse the seam. Stitch, a plain seam on the wrong side to a point about ¼″ beyond the point to be covered with the hem or facing. Clip the seam to the stitching, then turn the seam right side out and stitch the rest of it as a plain seam on the outside of the garment (Figures 157, p. 377 and 198, B, p. 427).

FRENCH SEAM

A French seam appears like a plain seam on the right side of the garment, but on the wrong side we see that it is a seam enclosed in a seam (Fig. 135, A). Since it consists of four layers of cloth, it is likely to be bulky and hence is suitable only for thin flat fabrics like voile and batiste. It cannot be used on curves such as yokes and armholes. But for straight, short, transparent seams it is soft and neat since there are no ravellings. It is useful for underwear, baby clothes, and lingerie blouses, but is now seldom used on dresses; on long skirt seams the two lines of stitching may cause puckering.

A *good French seam* is: flat, without puckers or bulk; narrow—about ⅛″ wide and even in width; free of "whiskers" or ravels on right side; finished on original seam line; has the first or enclosed seam worked out to the very edge to avoid leaving a channel or pair of "lips" at the edge on the wrong side.

To secure standard results follow these steps: with wrong sides together, baste on seam line and approve location by fitting. Stitch not on seam line but 3/16″ nearer raw edge; crease seam to one side or open. Trim to within ⅛″ of stitching. Turn to wrong side and work (manipulate or wiggle) first seam out to edge to be enclosed in the second seam. Baste near original, planned seam line. Stitch on original, planned seam line, which should produce a seam ⅛″–3/16″ wide. Remove bastings and press. For extra softness, the second stitching may be made by hand of fine running stitches with an occasional back stitch for strength.

A *mock* French seam is made where the enclosed finish of a French seam is needed but where it would be difficult to make the second stitching come where desired—such as the armhole finish of a baby dress or lingerie blouse. To make it, first stitch and press

a plain seam on the planned seam line on the wrong side on the garment. Trim to ¼″–⅜″ width. Turn the two raw edges together toward the inside. Stitch together with loose, tiny running or overhand stitches close to the edges (Fig. 135, B).

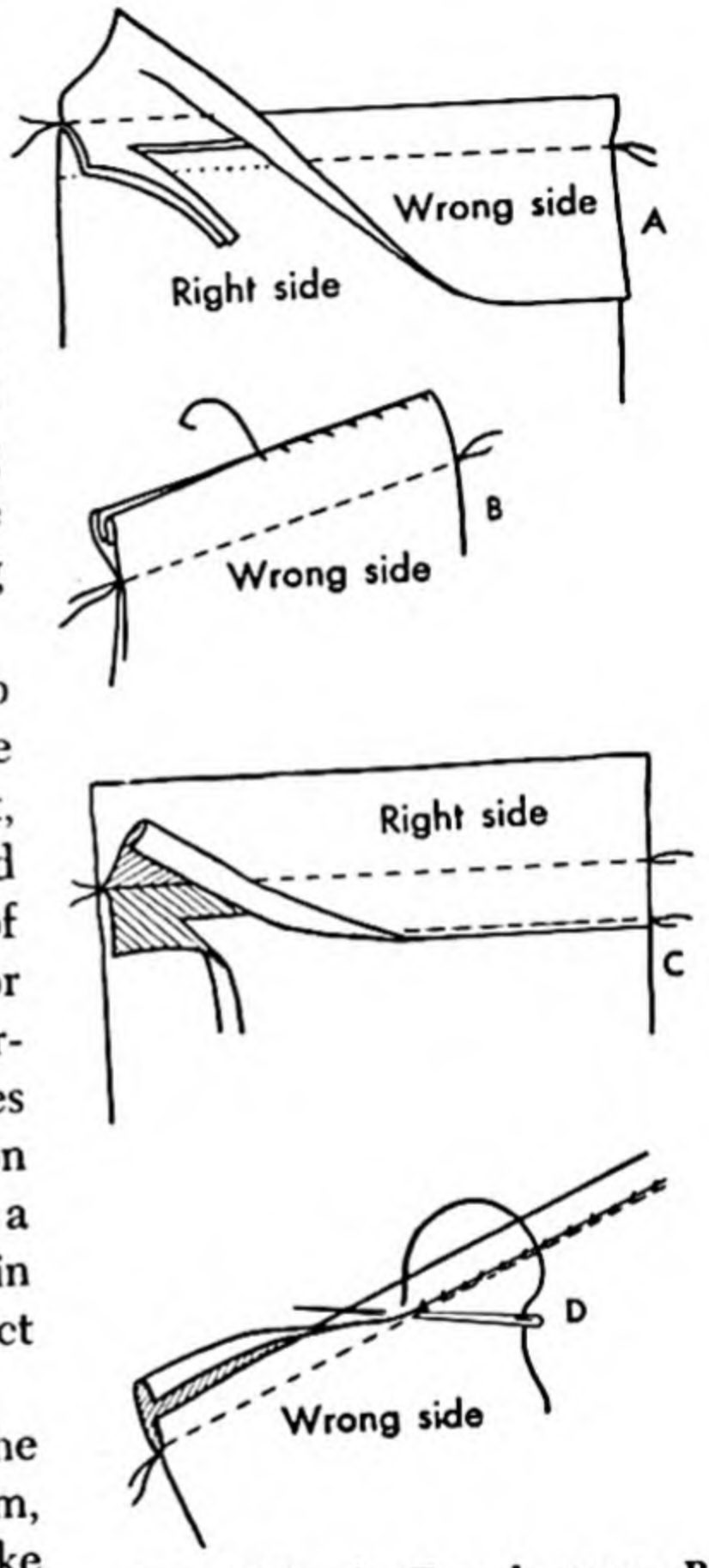


Fig. 135. A, French seam. B, imitation French seam. C, stitched fell. D, standing fell.

STITCHED FELL SEAM

The stitched fell seam is used on shirts, pajamas, and work or sport clothes. It is made right side out and has two rows of stitching showing on the right side with only one line of stitching showing on the wrong side (Fig. 135, C).

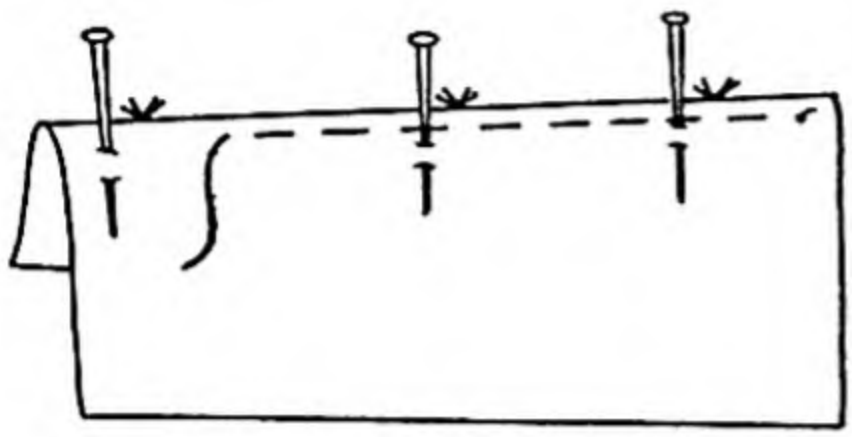
A *good stitched fell* has: two lines of stitching on the right side evenly spaced about ¼″ apart, matched in length, tension, and color of thread: the first line of stitching on original (marked or traced and fitted) seam line, so garment fits as designed; no wrinkles on underside; edge-stitching on right side close to fold, so that a tuck cannot be pressed back in ironing; and the lap in the correct direction.

The plain side folds over the fuller eased-in part of the seam, the blouse over the sleeve, the yoke over the blouse. In trousers for boys at CF, lap left over right, but lap right over left for girls. Side seams of trousers, skirt, blouse, and sleeve should have the back trimmed to make the front lap over the back in order to make the seam continuous with a placket lap, if any. To secure a good stitched fell, follow these steps:

Pin right side out near the seam line allowed by the pattern and corrected by a fitting. Stitch on the exact seam line with the side

up that will be up when seam is completed. Press in the proper direction. Trim the under layer of the seam to within ⅛″ of the stitching and the upper layer to ⅜″ width.

Turn the ⅜″ upper edge under ⅛″ to make a smooth fold ¼″ wide or less. Keep one hand underneath as you baste this fold down flat to the garment covering the ⅛″ edge. Stitch close to the edge without running off, about 1/16″ back. Use the same machine stitch and thread as used in the first stitching so they will match perfectly.



A *hemmed fell* is made in the same manner, but the first stitching is on the wrong side and the last stitching is done by hand-hemming for a softer finish as on baby clothes.

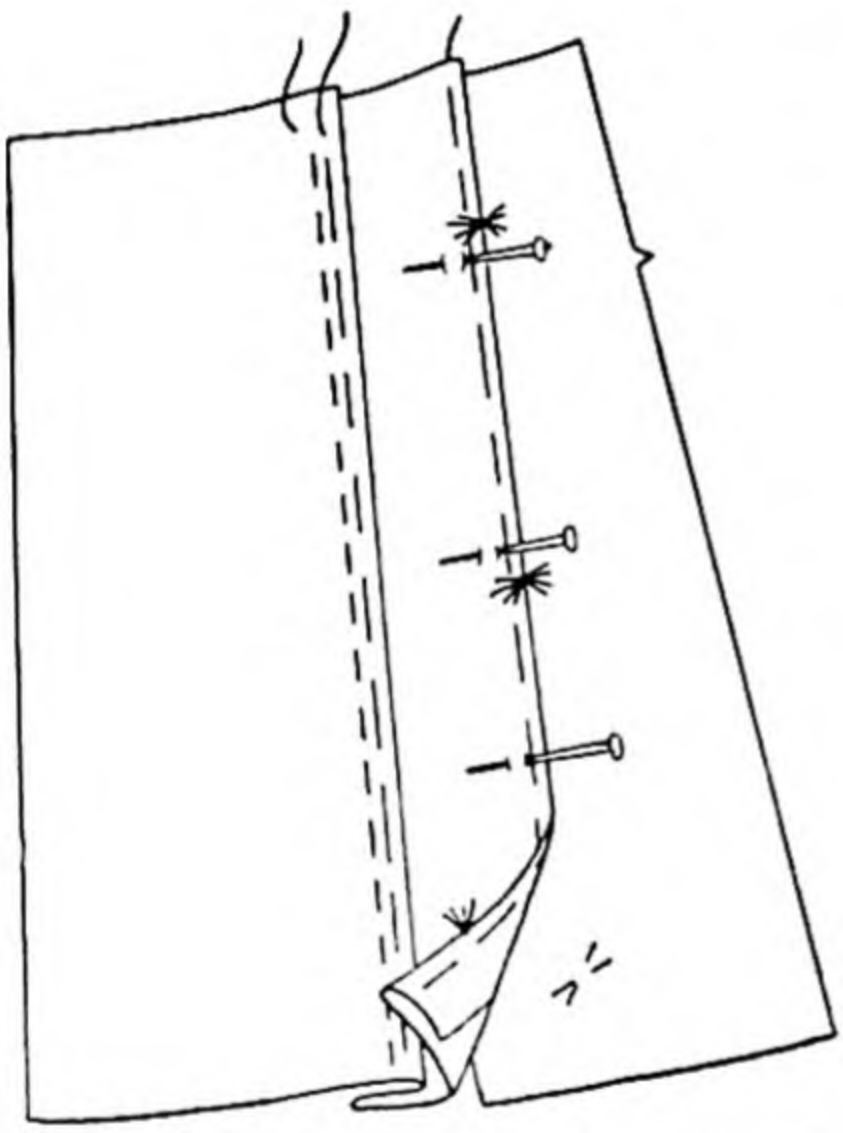


Fig. 136. Pressed pleats require two lines of bastings before making seam at back edge of fold. Stitch and press before removing basting.

OTHER DESIGN DETAILS

Pressed Pleats

Two lines of basting or pinning are required for each pleat, one to form a straight fold and the other to hold the fold in place (Fig. 136).

Have the perforations marked by tailors' tacks or pins on the right side of the garment. They occur in pairs. Decide from the instructions and the illustration in which direction they are to lap.

Fold along the markings of the fold and pin at right angles to the fold. Baste ⅛″ back from the fold, which would be like a tuck through two thicknesses. (On firm materials that crease readily, this basting can be omitted.) Lap this fold over to the second set of perforations. Pin in place at right angles. Check to see that the spacing is even and matches other spacings as planned. (Sometimes

perforations or tailors' tacks are not perfectly marked.) Baste flat on the table through three thicknesses (Fig. 124). Keep the bastings slightly loose to prevent marks when steaming. Baste the entire length, except unpressed pleats which are basted only as far as they are to be stitched. Complete the basting of each pleat before pinning the next one.

If the under or back fold falls on a seam, always baste or stitch the seam *after* the front or upper fold is basted down. In this way any inaccuracy is pushed out into the seam. If the seam is basted before the fold, the inaccuracy will result in wrinkles or poor lines in the visible pleat.

Where a pleat falls from a seam, make the seam above the pleat first, baste stitch below as a guide to press the pleat; last make the seams inside at the underfold of the pleats.

Clip seams under pleats where they enter a hem to make it set right (Fig. 198, A, p. 427). The inside, and often outside, folds of the pleats may be edge-stitched to make them stay pressed.

Darts

Well-made, standard darts appear on the right side as straight seams, evenly spaced if more than one; the ends do not bulge but taper gradually to a point; the darts on the left half match those on the right half. The points never rip or ravel out.

They set better if pressed over a round pressing pad, on the wrong side, toward the center if vertical and down if horizontal, with no wrinkles on the outside (Fig. 240, p. 486).

Narrow darts are marked on the pattern by a single line of perforations. Fold along this line and stitch as directed in the pattern usually ¼″, from the wide end to the point (Fig. 137, A and B).

Wider darts are marked on the pattern by two lines of perforations, which you probably traced. Run a pin through opposite markings on the wrong side and take a small stitch, B. Pin at right angles to the fold, heads up. (If necessary, baste—from the narrow end to the wide end to produce a gradual slant.) Have a fitting, then rip any seam that was basted across the wide end of the dart. Remove tailors' tacks before stitching.

Stitch from the wide end to the narrow. Study your pattern to see if the dart is straight or curved. To insure a smooth point, have the last inch or so of stitching almost parallel with the fold, E.

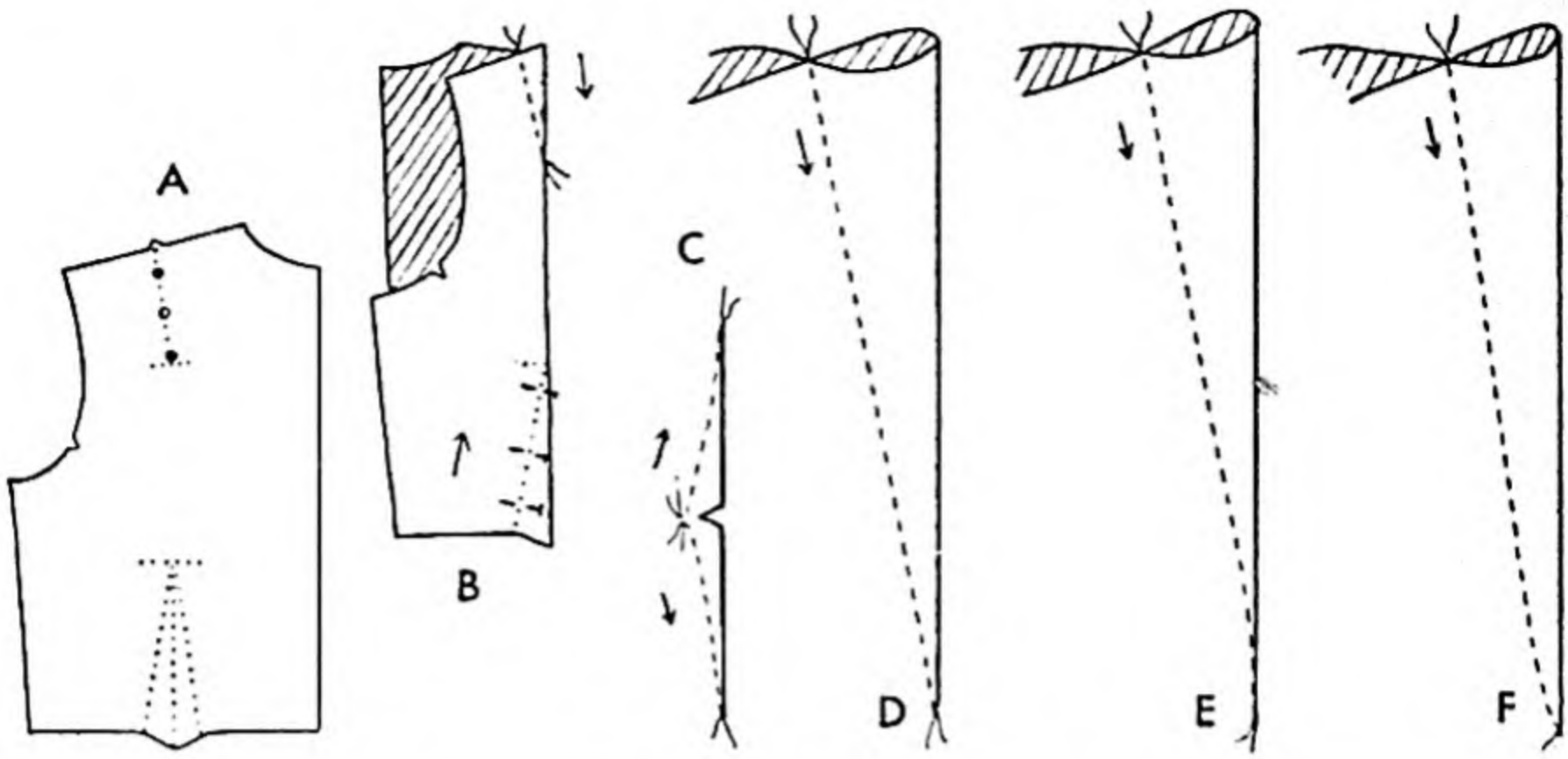


FIG. 137. A, darts properly traced with termination points; a single line of perforations for folding a narrow dart, and a bisecting line between perforations as folding line for a wide dart. B, pins at right angles to match perforation lines. C, fitting darts reversed at waistline need short slash. D, stitching exactly on traced line satisfactory for military straight effect; but, E, more professional with curve to fit body by tapering last inch. F, very poor, will pouch when turned.

Arrows indicate all stitching from wide end to point.

The thread ends should be tied in a square knot and left about 1″ long (Fig. 113, p. 306).

Darts are tapered tucks. Sometimes they are stitched on the outside of the garment to give a decorative effect. If stitched only part way, they are called *dart tucks*. In darts (and tucks) the stitching is through two thicknesses only. If the fold is basted down flat and stitched through three thicknesses, it is not a dart but a *pleat*. Be sure that you are making what the designer of the pattern planned. Wide darts set better if trimmed to ½″ width but not slit to the point. Press them open making a box pleat at the end. Pink or overcast these raw edges to match seams. Fitting darts at the waistline of a jacket are curved and require slashing to press without drawing (Fig. 137, C).

Remove bastings and press, (Chap. 20) before basting a seam across the wide end of any dart.

Tucks

Standards for *good tucking* demand widths and spaces even throughout with good stitching.

Fold along the line of tailors' tacks, usually on the lengthwise grain, and pin at right angles across the fold of two thicknesses. (Don't make a pleat which is three layers deep.) Use a gauge to insure even spaces (Fig. 138). Baste, if necessary, so that machine stitching will not coincide. Set the gauge or tucker that comes with your machine attachments to insure even stitching.

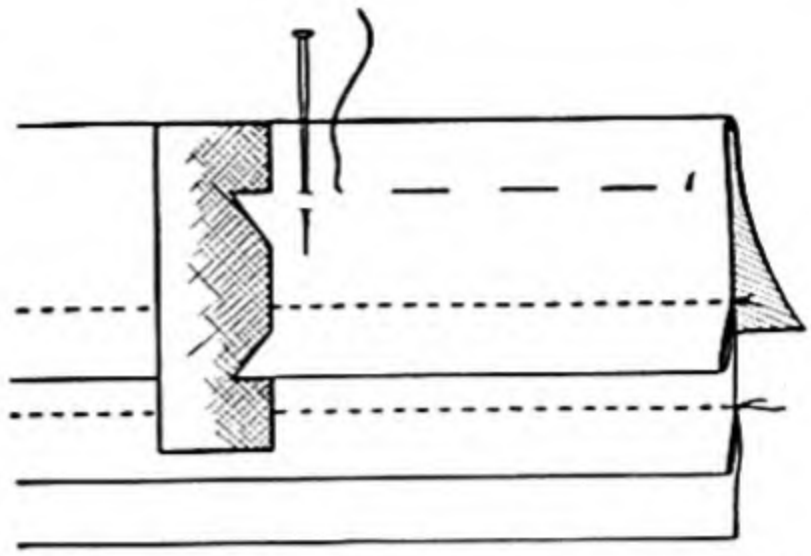


Fig. 138. Tucks folded accurately by using gauge.

(See Fig. 290, p. 575, for tucking the material before cutting out.)

Gathers

Gathering may be done by hand using running stitches (Fig. 122, A). Make stitches 1/16″–1/8″ long. When the needle is as full as it can be, hold the gathers in a bunch on the needle between the thumb and fingers of one hand. With the other hand firmly pull the gathers to set in little pleats along the needle (Fig. 104, p. 295). Then pull needle out and repeat to the end of the seam.

Make the first row on the seam line. Make one or two more rows on each side 1/8″–1/4″ apart to insure perfectly setting gathers. Draw up the ending threads to produce the desired fullness and wind in a figure eight around a pin (Fig. 139).

Gathering may also be done on the machine (p. 294). Hand gathers are easier for beginners around the top of a full skirt if a long double thread is used. The machine gathers often break when pulled up, especially across bulky seams (but see Fig. 105, p. 296).

The gathers are then pinned to a band or yoke edge or other seam. Match notches, seam lines, ends, intersecting points, and

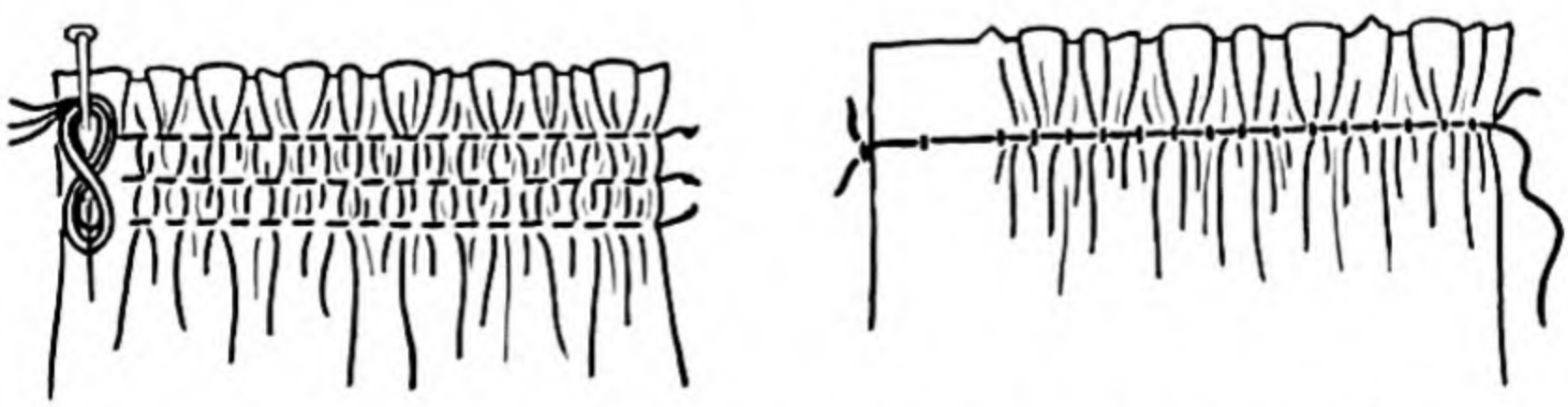


Fig. 139. Gathering by hand or machine, fasten ends temporarily around a pin. After fitting tie thread ends on wrong side.

centers to insure correct distribution. The pins must be at right angles. Use small bastings if you do not want the gathers to bunch up in puckers. It is wiser not to tie the ends of gathers or shirrings until after fitting and final machine-stitching.

Gathers in a Dart

The dart line is marked with perforations. Do not slash until it has been reinforced either by stitching or with thin but firm material as for a facing (Fig. 140). Place right side of facing to right of garment with grain matched. Stitch around slash, just inside markings, A. Cut slash and facing at the same time. Press the facing up across the top, B, and the lower facing up toward the slash as an extension, not back like a facing.

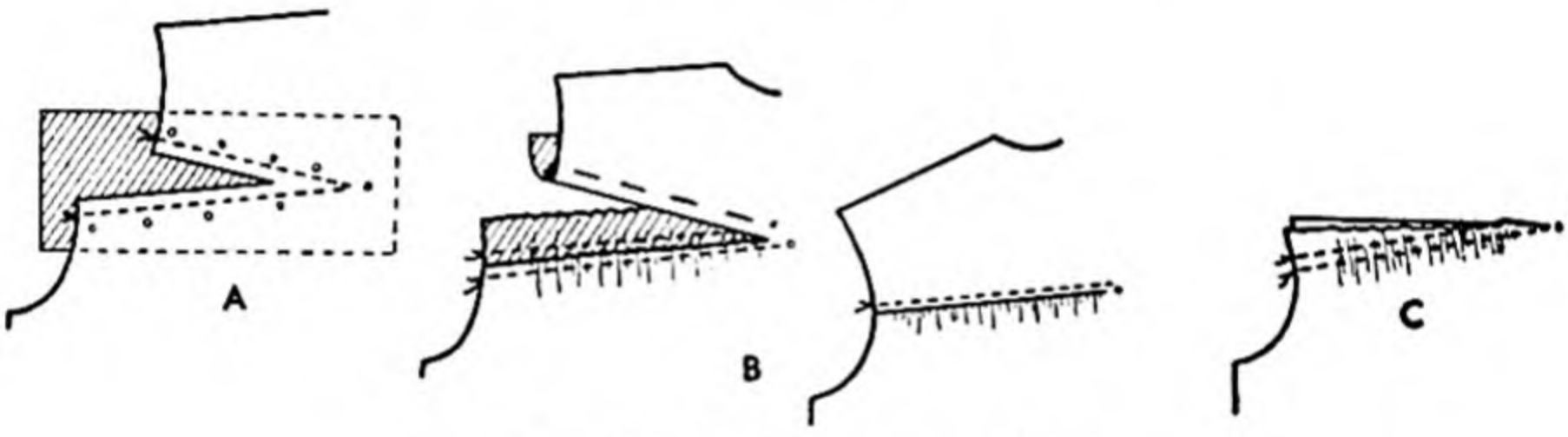


Fig. 140. Gathers in a dart.

Gather the lower edge to within ¼″ of end of slash, one row on markings (one thickness) and one row ⅛″ above an extension. Baste the upper edge over gathers as in a lapped seam or baste two right sides together as a plain seam, C. Begin stitching at the wide end of the dart and stitch to a point about ¼″ beyond the end of the slash to prevent the end from bulging.

On firmer or sheer material, a line of machine stitching just inside the dart markings without any facing may be sufficient stay.

Yokes

A yoke may be attached to the lower section by either a plain seam or a lapped seam (Fig. 141). Lapped seams appear a little more tailored, are easier to make, and should be used if the yoke has curves, corners, or points. The lower section should first have darts or pleats stitched and pressed. Two rows of basting are required for good work (as in Fig. 134).

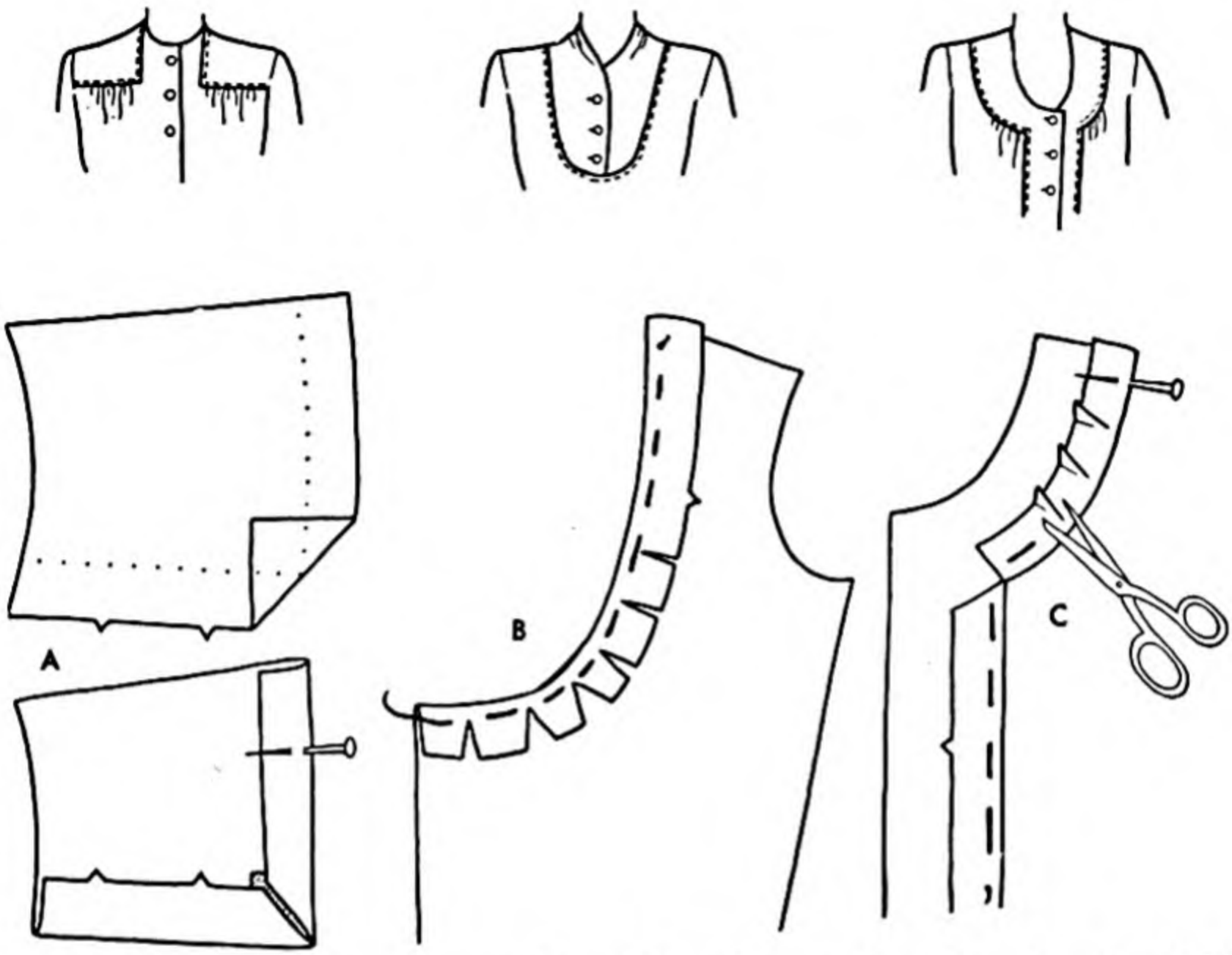


Fig. 141. Preparation of overlap of lapped seam in yokes. A, miter fold on outward corner. B, slash concave (inside) curves. C, slash inside corners and remove wedges from convex (outside) curves.

If one desires to stitch a half inch or so back from the edge of the yoke to give a tuck effect, the edge must first be faced.

A Seam around a Square Corner—an Inset

The seam around a square corner may be a plain seam throughout, or a plain seam in the lengthwise direction and a lapped seam in the horizontal direction to make a semi-yoke effect. In skirts and epaulet sleeves it is easy if you don't try to do it in one continuous stitching but stitch the two sides separately (Fig. 142).

To make a continuous plain seam, B, first stay-stitch around inside curves and corners slashing until the seam straightens out to fit the adjoining section. Basting is *not* helpful, it may cause ravelling; match beginnings and notches; stitch to the exact corner where you pivot and proceed. Of course, the slashed section must be on top where you can be sure of stitching deep enough. This technique presupposes perfection in cutting and in matching raw edges and the pivotal corner. (If there is no danger of its showing, trace

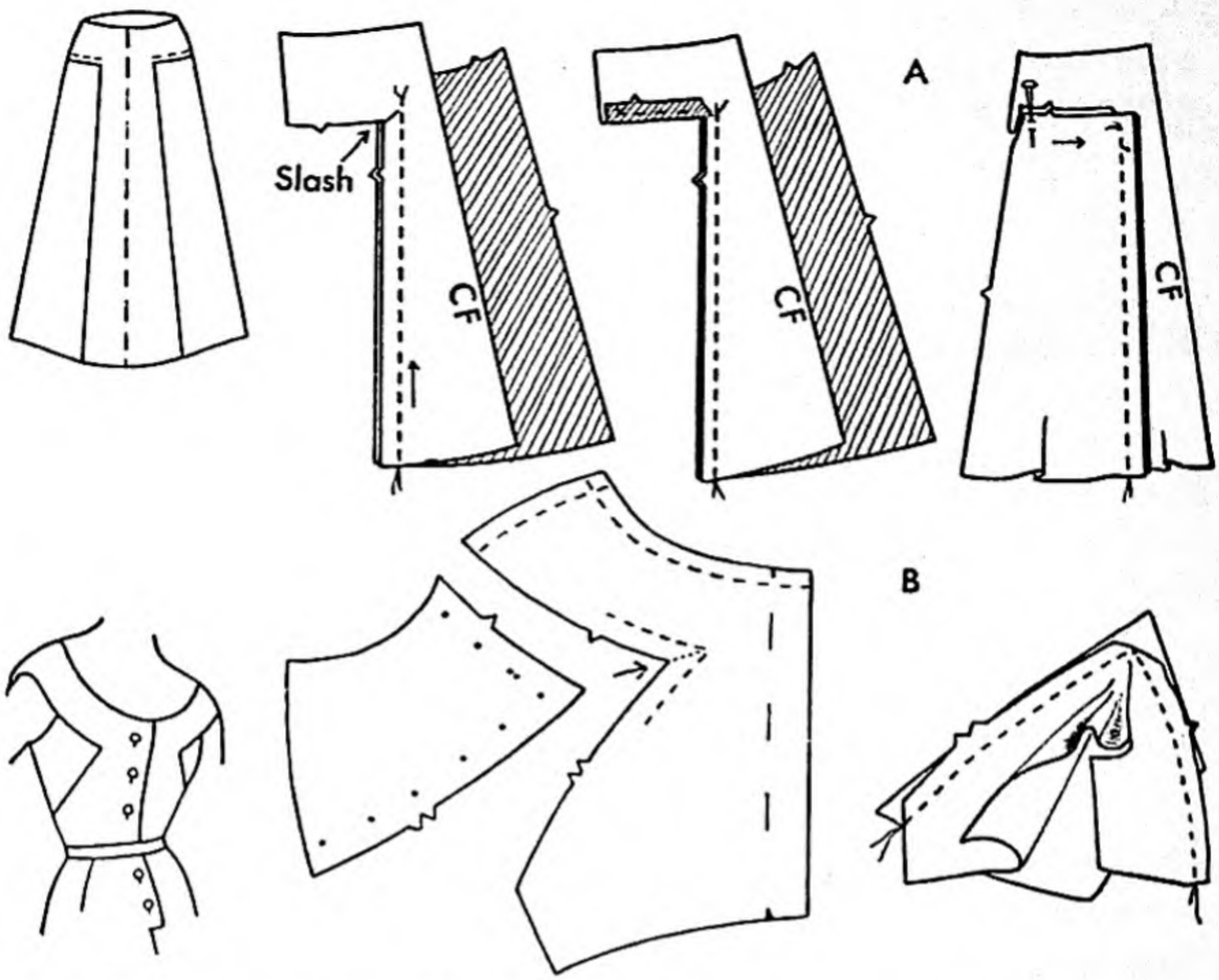


FIG. 142. **Seams around square corners first stay-stitched close to seam line, *then* slashed: A, lengthwise seam stitched up to corner, then slashed; crosswise seam stitched as separate second step—plain or lapped. B, continuous plain seam possible by care in slashing corner after stay-stitching, no basting, and accurate matching of raw edges, notches and corner points.**

markings on seam allowances may help; baste marking is time consuming but necessary in slippery fabrics.)

SUMMARY OF PINNING

Pins are placed *perpendicular* to the edge of a pattern on fabric, to the edges of any kind of seam preparatory to basting or stitching, to the folded edge of a dart, pleat, tuck or hem, and to seams fitted right side out. In this way the two layers are kept smooth, you can baste or stitch over the pins in a straight line, and the pins are easily removed. If pins are placed parallel to these edges, the edges pucker unevenly.

Pins are placed *parallel* to seams fitted wrong side out; to circumference seams not turned under for the first fitting, and to establish new lines in fitting and cutting.

There are two methods of inserting pins. For matching ordinary seams, hold the work up and insert pins at right angles on the seam lines of both layers. For lapped seams, pleats, and other flat work on the table, use the fingers of both hands spread to serve as weights to keep the layers of work from slipping. Use the left index finger to push up a little fold while the right hand pushes the pin through. Smooth out the work before lifting the hands entirely away, as in basting (Figures 69, p. 244 and 121, p. 315).

Fine points:

1. Have a pin cushion to fit your wrist or pin on your dress.
2. Don't mix needles, especially threaded ones, with your pins.
3. Don't put pins in your mouth.
4. Pointing a pin away from you is awkward; toward you, is graceful and efficient.
5. Patterns are pinned to cloth first along the grain line, then near the edges.
6. Remove pins after basting and stick them in your handy cushion rather than leaving them on the machine or table.
7. If pins are used in place of basting, with heads up, they will be just right to pull out with your right hand, when you stitch at the machine with the bulk at the left of the presser foot. Pull out each pin just before it reaches the presser foot. Some of the newer machines have a flexible presser foot which can stitch over pins. But the heads must be pulled far enough to the right not to strike the feed or the presser foot, or they will blunt the needle.
8. Buy fine sharp pins. Discard dirty, dull, bent pins—they will ruin your material.
9. On fine fabrics, use needles or weights (bean bags) for holding the pattern down. Tiny safety pins are good markers on nets, laces, and other loose materials which shed pins quickly; cellophane tape and paper clips on plastics. Satins are not snagged if pins are inserted parallel with the floats.
10. Pressing over pins makes marks which are difficult to remove.
11. Busy workers learn to use more pins and less basting.
12. Use two pins, one crossed over the other, to mark exact point for a snap, button, or loop.

BASIC PRINCIPLES OF CONSTRUCTION

1. In pressing a plain seam press it open first whether it is to be left open or pressed to one side, to avoid a small tuck or crease along the line of stitching. (The seam at the back edge of a side pleat and lapped seams should not be pressed open, but pressed "as is.")
2. Press seams and wide darts of heavy fabrics open to reduce bulk and preserve fluid lines.
3. To reduce the effect of too much width in a seam, (as in sheers)

and to make dry cleaning and laundering easier and neater, there is no reason why finished seams should be left open. Lapped seams and any seam one side of which is eased or gathered will not set well when pressed open. In general most seams hang better pressed not open but together in the same direction.

4. Press seams together away from the fuller side to reduce bulk and keep the seam line truer.

5. If bulky seams must be pressed together in the same direction (lapped, top-stitched, or facing seams), grade the bulk by trimming one 1/16″–1/8″ narrower with the wider one next to the outside of the garment.

6. Usually press horizontal darts and seams turning down because of their natural tendency to fall (law of gravity).

7. Usually press silhouette seams to the front to make plackets lap front over back, to fill in the hollow of the front shoulder, or to follow grain.

8. Lengthwise seams and darts are pressed to the CF or CB, a bias edge toward the straighter edge, to permit the bias to fold more gracefully in relation to the straight.

9. To look well-tailored and stay that way without ravelled endings, puckered corners, or visible knots, stitching (and stay-stitching) should progress with the grain; with uniform endings; neat and strong square corners pivoted.

10. When pinning and hand-basting two edges together, one of which is fuller than the other, in order to see the difficulty and to control the fullness (under your thumb) hold the full or more bias side next to you; use smaller stitches.

11. When machine-stitching bias lengthwise seams (that should not be stay-stitched), pinning to match ends and notches while flat on the table insures endings not slipping; with experience, pinning may be omitted by arching of fingers near the presser foot and using a pushing tool.

12. In pinning and hand-sewing to avoid wrinkling the work, hold the bulk down or toward you with the seam or small amount of hem up in your hand.

13. To sew with ease and speed if right-handed most work progresses right to left (exceptions: outline, catch, and blanket stitches).

14. Left-handed workers reverse directions for right-handed procedures—illustrations should be mirror reversals.

15. Use the side, not the end, of a thimble to push the needle, in order to keep the hand graceful (less tiring) and to secure straighter lines. The finer the stitches, the closer the fingers and thumbs must be to the point of the needle.

16. *Before* joining an inside corner or inside curve to another piece, first stay stitch the corner or curve and slash to the stay stitch at intervals until it fits the other piece; otherwise the intended shape will not be true or puckers will occur.

17. To keep enclosed seams flat and smooth, trim them to 1/4″; or 1/8″ for under-stitching; or exact width of welt for a welt seam. (Pinking is superfluous and spoils a good line.)

18. Enclosed seams are kept permanently out of sight if under-stitched —manipulated with the fingers, not pressed until finished. Before top-stitching, wiggling the seam out to the edge and hand-basting are necessary to hold in position.

19. Under-stitching and top-stitching of double layers will prevent the underlayer showing at edge and make ironing easier.

20. Pins are inserted at right angles to the edges, when readying two pieces of cloth for hand-basting, or machine-stitching to insure flat smoothness.

21. Stay-stitching should be used to reinforce inside curves and corners before slashing to fit another shape.

22. Two pieces of identical shape with inside curves and corners need not be slashed until after seaming, but must be slashed before turning back for under-stitching or pressing.

REFERENCES

Mansfield, Evelyn, *Clothing Construction* (New York: Houghton Mifflin Company, 1953).

12

FITTING

How can I tell whether my dress is too tight or too loose? How can I fit myself? Why is it better to fit a dress right side out? What makes a pleat in a skirt spread or sag? How can wrinkles be removed? How long should the shoulder seam be? Why isn't it right to fit just one sleeve?

A well-fitted garment feels comfortable, is becoming, is consistent with present fashions, and adjusts naturally to the activities of the wearer—in general, it hangs or sets without wrinkles, sagging, or poking out.

FIVE CLUES TO A GOOD FIT

Familiarity with the factors in every fitting problem will enable you to recognize good fitting. They are five—*ease, line, grain, set,* and *balance.* These five are interrelated. If the grain is not true, the garment is off balance, undesirable wrinkles appear, seam lines do not look straight, and there is drawing or pulling at other points. Sometimes one clue is more apparent to you than the others and if you recognize only one and make the correction it requires, all of the other undesirable characteristics are removed. In a simple dress not purposely cut on a bias or in some unusual style, there will be the following evidences of a good fit.

Ease. The garment seems to be the right size—neither too loose nor too tight. It is comfortable and appears graceful. It will not ride up in sitting or in action. Some of the evidences of lack of ease are a shoulder seam too long, drawing across the sleeve cap, bagginess under the arms, waistline too high, much tightness over the bust, narrowness across the shoulders, and cupping under the seat. The waistline should be not too tight but as snug as the belt worn over it.

If a part of the garment is too loose, the adjoining section may feel too tight in proportion; thus, sometimes it is better to tighten up the full section rather than loosen the (apparently) tight section. Experiment by pinning tucks until a comfortable proportion exists. Snug bathing suits and the tight styles of the 1880's may be as comfortable as looser styles because the snugness is balanced.

Ease is the difference between your body measurements and the measurements of the garment at a given point as provided by the designer. The amounts of ease to allow when fitting should be adapted to the current fashion, your activity, your personality, your material, and your build. These minimum amounts should not be followed literally but they are helpful guides; they do not include style fullness like unpressed pleats or shirring:

Back shoulder seam eased onto front about ½".
Ease around the bust line about 4". Be able to pick up a ½" tuck on each quarter of the blouse.
Ease around waist to fit a belt 1".
Ease around hips, standing, 1"–2".
"Blade" or fold in hollow between chest and bust, 1" (½" tuck).
Blade at back similar to front, the hinge to permit bending forward.
Ease at base of cap, (plain sleeve) 2"–3" (1"–1½" tuck).
Ease at elbow, 1" (½" tuck)—be able to bend elbow comfortably.
Ease through lower arm ½"–1" (¼"–½" tuck).

Line. The basic *silhouette* seam lines follow the general silhouette of the body. The shoulder seam is near the top of the shoulder. It should be one-half inch toward the back for a round-shouldered person. The shoulder, underarm and side seams of the skirt appear continuous, perpendicular to the floor, not slanting, and about halfway between the front and back of the figure when viewed from the side. The silhouette line should appear straight from tip of ear to ankle and at right angles to circumference lines.

The *circumference* seam lines are smooth curves that follow the

natural curves around the body. The neckline sets up well in the back. The armhole is oval—neither round nor pointed—does not bind nor sag. It does not curve over too far into the back or front or shoulder of the blouse, nor does it extend too far away from the natural joint out onto the arm. The waistline seems parallel with the floor, though actually posed a slight bit lower in the back today for a natural and youthful effect. Hem lines are true and parallel with the floor.

Such *design* lines within the silhouette as pleats, darts, and other seams hang perpendicular and appear to enter a circumference seam at right angles to it. Yoke lines are smooth, even, and balanced from right to left. All such lines must be graceful, direct, and smooth.

Grain. The lengthwise grain is perpendicular to the floor on CF and CB, unless there are seams there. The crosswise threads are parallel to the floor at the CF and CB on bust and hip. The grain on the right half of the garment should match that on the left half except at points of side draping. In a plain sleeve, the lengthwise threads should hang vertically from the top of the shoulder to the elbow and the crosswise threads in the upper sleeve should be parallel with the floor. In kimono, raglan, puffed, and shirt sleeves, the crosswise grain may curve but it should balance from front to back. If the crosswise grain curves up or down where it should be parallel with the floor, it is because of some bulge or hollow in the body directly above the curve. If you do not correct the grain line, wrinkles and sagging or poking out elsewhere will result.

Sometimes the grain line is off because of failure to cut carefully.

Set. A well-fitted garment has a smooth "set"—free of wrinkles. Graceful folds created by gathers or other design features should not be confused with wrinkles, which are slanting triangles occasioned by the garment being strained over some curve or bulge of the body. Slanting wrinkles in sleeves around the shoulder or armhole are not only unbecoming but uncomfortable.

Crosswise wrinkles occur because the circumference (above or below them) is fitted too tight. For example, a skirt too tight around the hips soon rides up, causing wrinkles near the waistline. Hence, if the grain and ease are corrected, there will be no wrinkles; if seams are adjusted to remove the wrinkles, the grain and ease will be satisfactory.

Creases due to poor pressing detract from the smooth appearance that is one of the characteristics of a well-fitted garment.

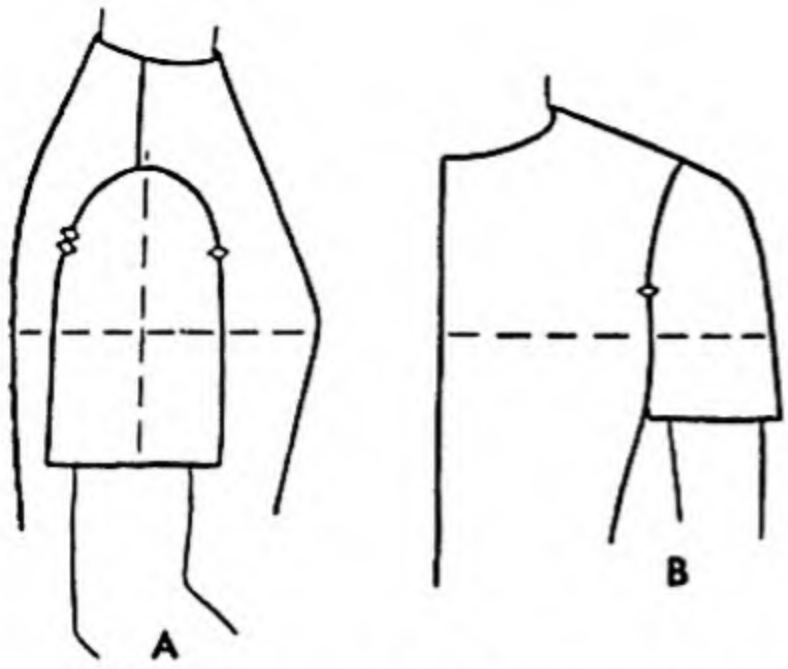
Balance. The skirt should hang so that it extends the same distance from the legs from right to left and from front to back (except when a back fullnes or flow of line is a part of the style). The neckline should fit the neck snugly at all points. The shoulder seam should not bulge away from the neck any more than it does at the armhole. A short sleeve hem should not appear to poke out on top of the arm and hug the arm closely underneath nor poke out more from the front than it does from the back. If the lower edge of skirt, sleeve, or jacket, pokes out you will find that it is caused by a bulge directly above, such as a prominent abdomen, shoulder, or bust. At that point the crosswise grain curves up instead of being straight across and diagonal wrinkles point from the bulge.

CAUSES OF POOR FITTING

You are certain to have unnecessary fitting troubles if you have failed to place the grain line of the pattern on the grain line of the cloth. In addition you create fitting problems if you are not accurate about cutting, marking, pinning, basting, stitching, and pressing.

But even though you are a particular worker and even though you buy the better ready-mades, you may still have fitting troubles because the pattern was not designed to correspond to your individual body contours. Some of these individual differences are due to poor posture, which you may correct if you will. Others are due to natural build of bone and flesh.

The body is made up of many subtle curves, but there are seven basic ones which we call ***body bulges.*** The seven are: the bust, the end of the shoulders, the shoulder blade, the elbow, the abdomen, the side hip, and the back hip. A definite seam or dart must mold the flat cloth to fit the curving figure at each of these bulges. Dart tucks and gathers may be used in place of darts to soften the effect. If the dart is so long that it ends on the fuliest point of a bulge, that part is made more noticeable. To obtain a softer, smoother effect, the designer may shorten the dart into dart tucks; or convert it into two or three narrower and shorter darts; or convert into gathers or eased-in fullness. In fitting, the darts may need to be shortened, widened, narrowed, or relocated to remove wrinkles, straighten grain, or remove strain. By a slight change in seams and darts, grain can be righted, wrinkles removed, balance created, lines straightened, and graceful ease restored.

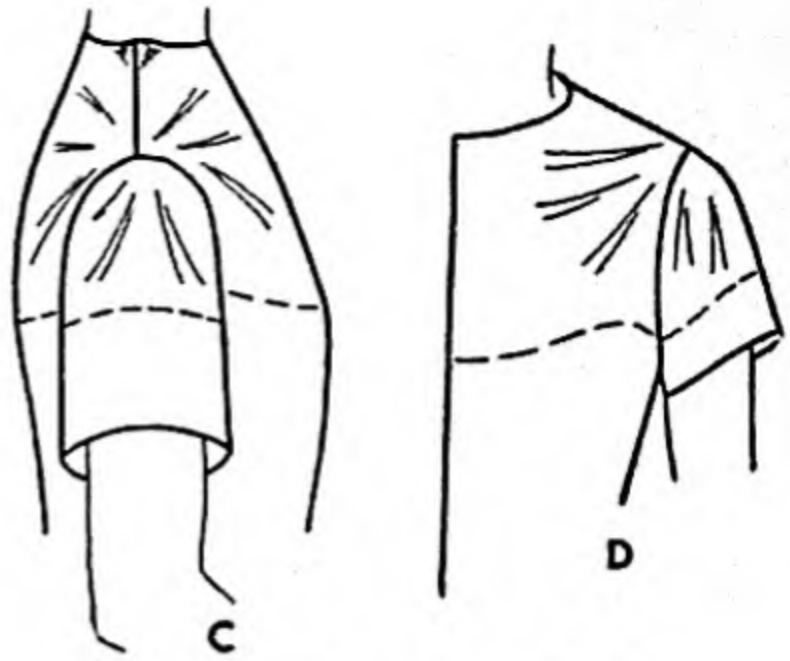


Standard Fit—A and B

Crosswise grain level. Smooth set.

Shoulder seam as snug at neck as at arm.

Lower edge level and balanced.



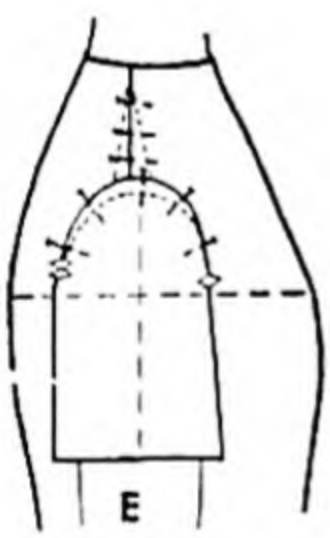
Poor Fit—C and D

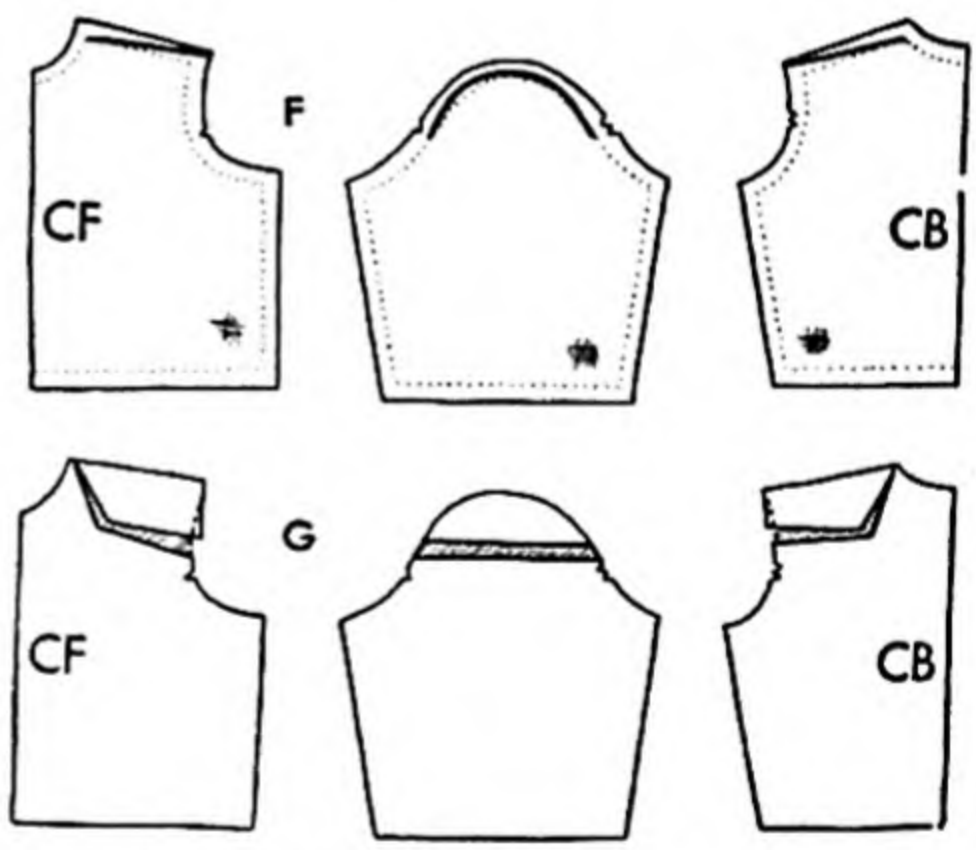
Crosswise grain not level.

Diagonal wrinkles in blouse and sleeve radiate from bulge.

Shoulder seam bulges away at neck, draws at arm.

Sleeve pokes out on top of arm and hugs arm underneath.

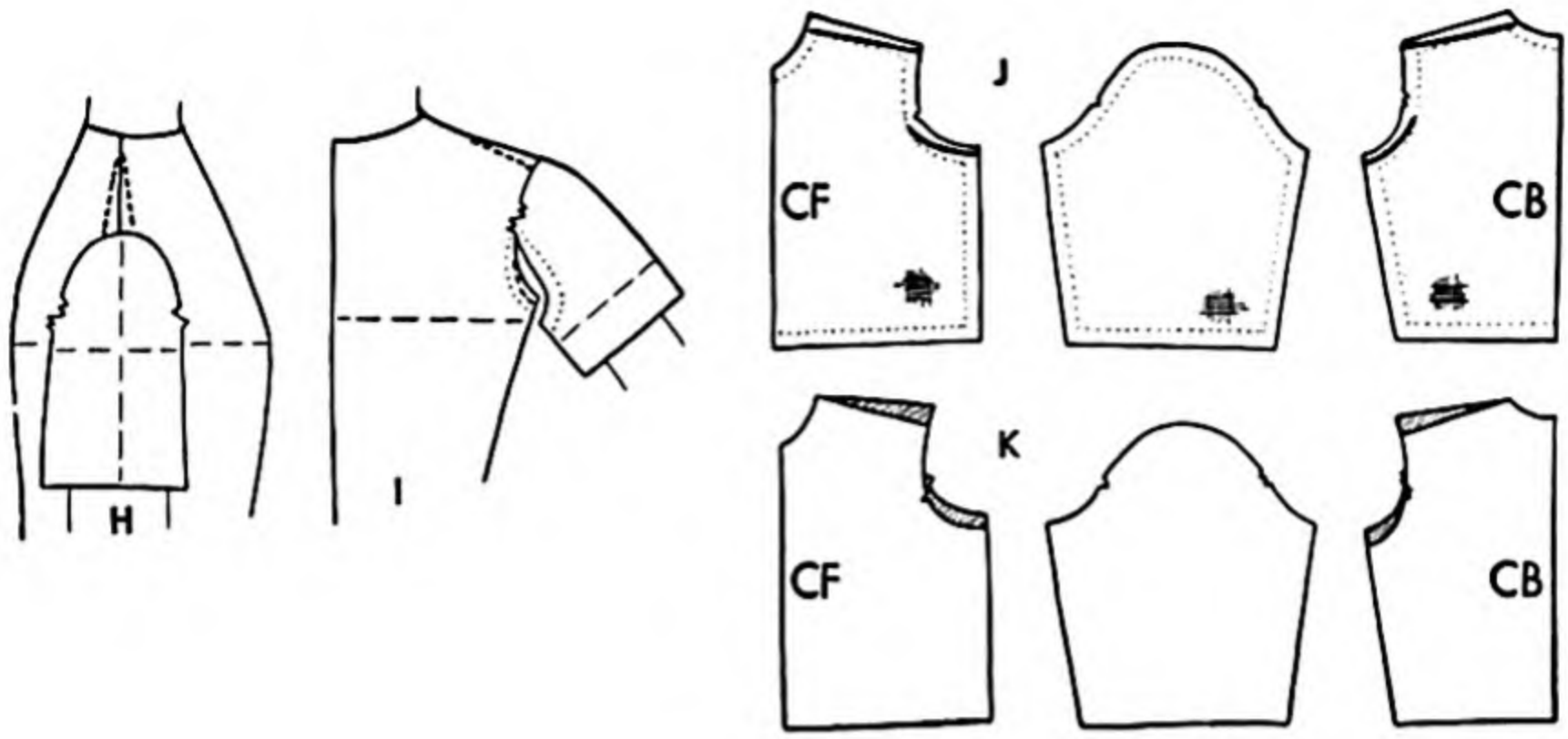




Fitting with *ample* seam allowance—*for large arm.*

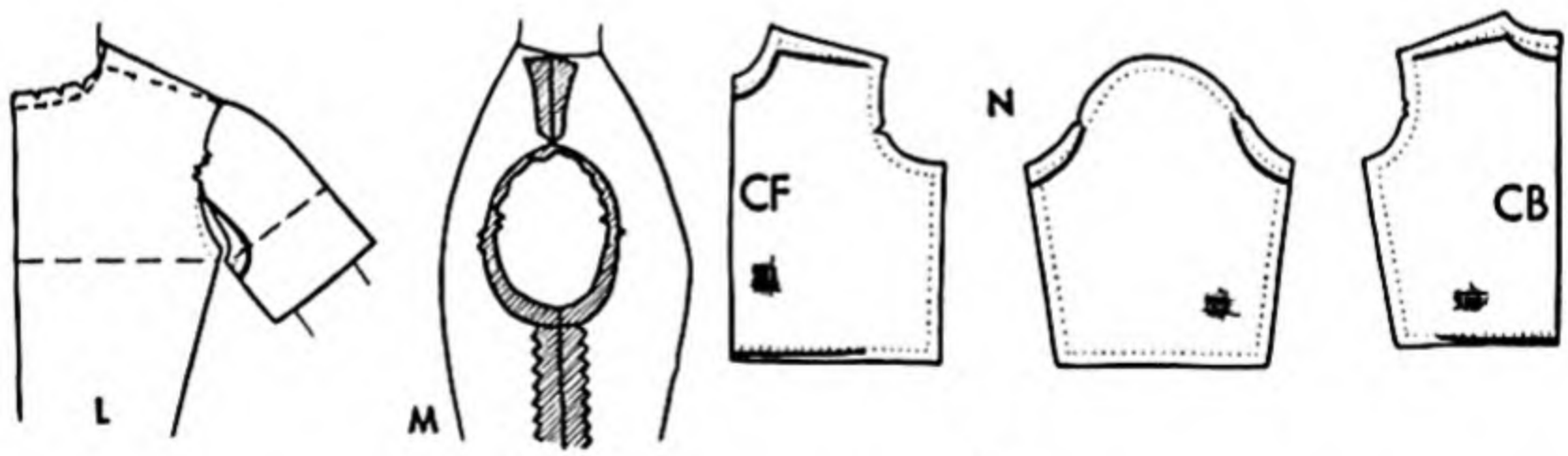
E. Let out shoulder seam and top of sleeve cap at bulge until crosswise grain is level and wrinkles disappear. Armhole and sleeve cap are lengthened.
F. Garment ripped apart to show changes in fitting.
G. Corresponding pattern alteration.

FIG. 143. Fitting sleeves and blouse for square shoulders. Methods vary according to size of arm and size of seam allowance. Note similarity between fitting and pattern alteration. (Continued on next page.)



Fitting with *ample* seam allowance—*for average arm.*

H. Let out arm end of shoulder seam. Move notches of sleeve above notches of armhole.
I. Take narrower seam in lower armhole, but not in sleeve.
J. Heavy lines show new basting lines on garment with pieces ripped apart.
K. Pattern alteration requires raising equally the shoulder seam at arm end, the notches and the armpit curve.



Fitting with *narrow* seam allowance.

L. Take up shoulder seam at neck and clip neck if too high. Raise sleeve cap above armhole notches until grain is level. Under arm, raise sleeve above armpit of blouse (deeper seam in lower sleeve curve not in armhole).
M. View inside.
N. Heavy lines indicate new seam lines on garment ripped apart.

FIG. 143 (*Continued*).

STEPS IN SOLVING A FITTING PROBLEM

The first step in good fitting is the ***recognition*** of wrinkles, an off-grain condition, slanting lines where they should be straight, lack of balance over bulges or poking-out areas, and a strained tightness or a place too loose—not snug enough to be neat or in fashion. Check your dress by each of the five standards for a good fit.

The second step is to determine the ***cause.*** If the grain rises where it should be parallel to the floor, you may be sure that the bulge above it is extra large. If the grain sags, the bulge there is flatter than usual—instead there is a hollow. In other words, by observing the crosswise grain you decide whether a prominent bust, a flat chest, round shoulders, square shoulders, or sway-back is the cause of the trouble. If you do not easily recognize grain difficulties, see wrinkles, or notice lines out of place, let your sense of balance enable you to see the cause of the poor fit—usually a prominence or bulge above the rising crosswise line.

The third step is to decide on the ***remedy.*** There are several ways of correcting almost any difficulty. One end of a seam may be taken up or the other end let out. Which to do depends on the amount of seam allowance available and on the effect it will have on the adjoining part of the garment. For example, to fit the shoulder seam for square shoulders (Fig. 143), the rule is to let out the shoulder seam at the armhole end or take it up at the neck end. If let out at the armhole end, the shoulder and sleeve cap seams must be extra wide, E. If taken up at the neck end, the neckline will have to be trimmed out, L, which may affect the collar or facing. How will the area below the grain line be affected? You will have to use your own judgment or common sense in deciding which to do. Sometimes a compromise is necessary—in this case, you might let out the shoulder end ¼″ and take up the neck end ¼″.

The fourth step is to ***fit by the neatest, simplest method.***

The fifth and last step is to understand the cause and the remedy so thoroughly that you will be able to ***alter the next pattern*** you use to avoid this same fitting difficulty, F, G, J, K, and N. Possibly you may decide to correct the cause by exercise, posture, diet, or better foundation garments.

Do not try to memorize statements of ways to correct the fifty or more fitting problems commonly met, but ***memorize the few basic***

principles, and understand how they work. It will help to study illustrations to see how the basic principles of fitting tell where and how much to change a seam or dart.

Observe the relation of the fitting problem to the correct method of altering the pattern. Then, alter patterns consistently so your fitting problems will be minimized. It is much easier to alter front and back patterns for square shoulders than to fit a garment for this difficulty or to reset the sleeves (Fig. 44, p. 210). Pattern alteration is best done inside a pattern area at the point of the bulge—fitting naturally has to be done at outside edges, seams, or in darts.

BASIC PRINCIPLES OF FITTING AND TECHNIQUES INVOLVED

1. To adjust a garment for ***ease,*** let out the seam nearest the too-tight area. Sometimes it helps to take a deeper seam on the part that is too loose in proportion. Letting out one and taking up the other may give balance to the area and to the whole garment and keep lines straight. Sometimes it is only necessary to push the fullness of one part over a little to relieve the strain next to it, as in a sleeve cap. Aim to keep the amount of ease evenly distributed or to have it appear that way. Do not try to remove too much fullness in a skirt at one seam; take a little out of one seam and some out of another seam or dart.

Seam allowances of 1″ and hems of 3″ are necessary when much fitting is anticipated. Since most of our fitting is confined to the silhouette seam—shoulder, underarm of blouse, and hip—those seams need to be 1″ wide; but yoke and gore seams of ½″ may be used in an emergency. Skimpy allowances at the bottom of the blouse and skirt prevent satisfactory fitting. Skirts with narrow seams that are too tight may be loosened by taking a deeper waistline seam to lift the skirt, since lower circumference levels are usually larger around.

2. If a lengthwise seam ***line curves*** or slants instead of hanging perpendicular, release it or the lengthwise seam of the part nearest the bulge causing the trouble. A seam that is wavy with almost invisible puckers may need more careful basting, stitching, or pressing, but more often needs to be let out. Sometimes recutting is needed—lay skirt on table grain straight; use a yardstick to draw a true line to cut off the curves. Letting out a horizontal seam (as

neck or shoulder) above a bulge may provide enough length over the bulge; this helps because the upper level circumference is wider than the lower circumference.

Since a dart is a device to take up more fabric at one place (seam end) and less at another (the point of bulge), do *as much alteration as possible in darts and less on seams* in order to avoid distorting grain or increasing the degree of bias on seams.

3. The finest fitters are ***grain*** conscious. If the *lengthwise grain line* is not straight on the figure or if the crosswise grain line drops more on one half than on the other, the garment was probably carelessly cut off grain. (See Figures 48, p. 220 and 154, B). The best thing to do is to recut that part of the garment. Careless markings or basting may have been at fault. Or the figure may be off balance, in which case fit the sides separately with the garment *right side out.*

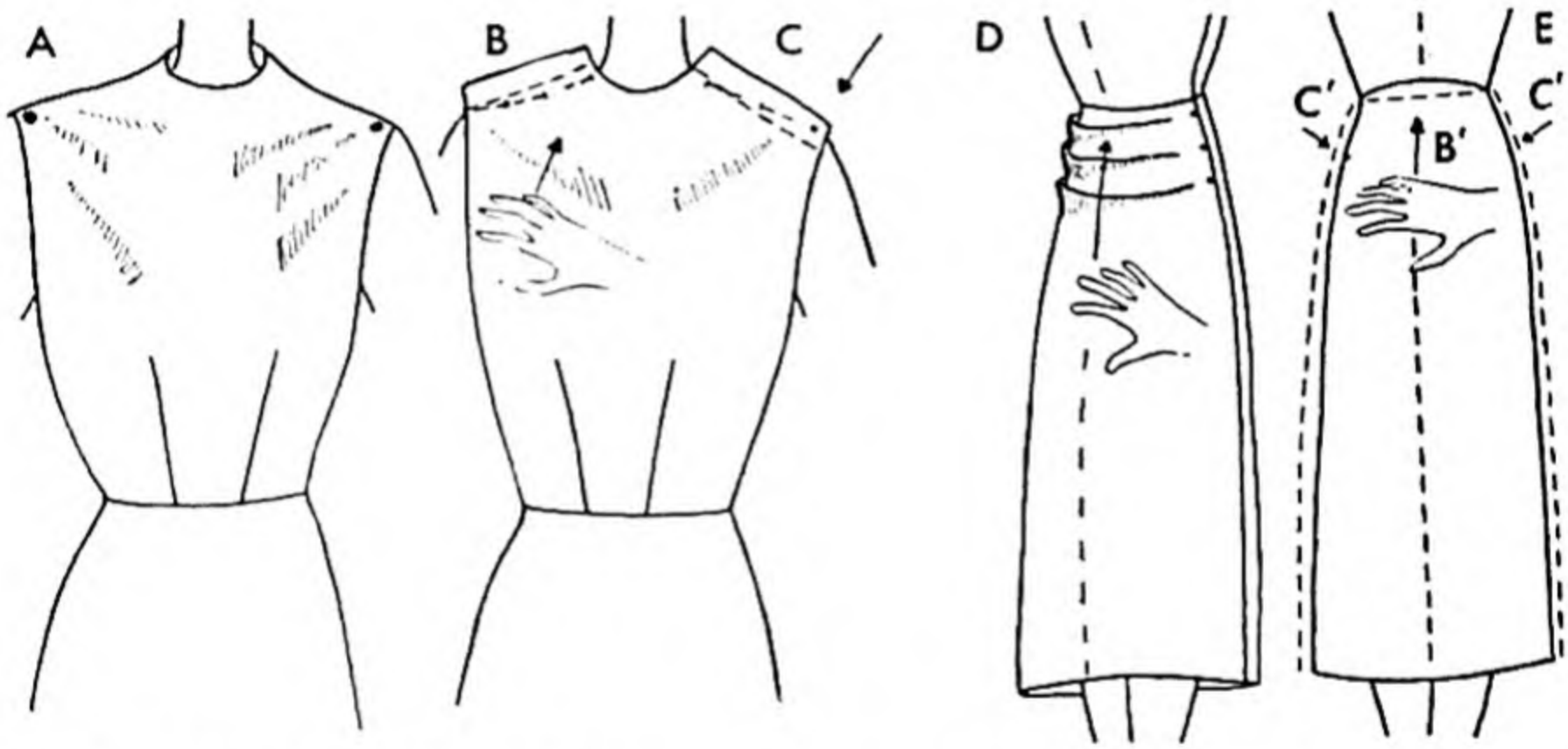


Fig. 144. Fitting techniques. A, diagonal wrinkles caused by square shoulders. B, to remove a wrinkle smooth hand across it at right angles to its center and push the extra fullness into a deeper seam (or dart); or C, find the point of the wrinkle and there let out the seam. By either technique the shoulder seams fit as snug at neck as at arm. D and E, same principle applied to skirt too tight across hips causing crosswise wrinkles.

To correct the *crosswise grain line,* let out the seam directly above the point where the grain line curves up; or take up the seam above the point where it drops (Figures 143, C and E; and 150).

4. ***Wrinkles*** are the exact *opposite of a smooth set.* A wrinkle is a long narrow triangle pointing to the bulge causing the trouble (Fig. 144, A). It may be more easily seen than a grain line. To

remove a diagonal wrinkle, trace it to its point of origin and there let out the seam or dart; C. If this is not practical take a deeper seam at a point located at right angles to the center of the wrinkle; smooth with your left hand upward at right angles to the center of the wrinkle, B. Don't force, pull, or push. To remove crosswise wrinkles caused by too tight a circumference, let out the lengthwise seams crossing the circumference and/or take a deeper seam directly opposite the crosswise wrinkle, D and E. This is the same principle.

Think of a wrinkle as an uncontrolled dart, and a dart as a controlled wrinkle. A dart is defined as "a short seam uniting two edges where a pie-shaped piece has been cut away in order to fit a garment to the body."

The length of the dart is as important as the width at the seam end. Many darts and seams are improved by stitching in very subtle curves rather than ruler-straight lines.

A technique of which so many ready-to-wear fitters seem afraid or unaware is that of ***ripping*** the lengthwise seam—underarm in blouses or over the hip in skirts (of course, it is considerable extra work)—***and shifting*** the part (B or F) that is drawing over a bulge above the other part. It is the only way to dart out a wrinkle in the front without pulling another into the back, or vice versa. Obviously, the armhole, waistline, or lower hem line must be changed —a comparatively simple alteration at the first fitting in dressmaking but expensive in a ready-made; and best of all made by correcting the pattern (Figures 44, p. 210 and 45, p. 214).

Provide both extra width and extra length for over-average body bulges; or for the opposite condition—figures that are straight, flat, or hollow—remove some width and length. To do either, ***rip the near-by seam*** or seams or darts. With your hand smooth out wrinkles, and either lift or lower the crosswise grain line until it is straight. Repin the seam and adjust the near-by dart to keep the grain where it should be. Darts will need to be made wider for larger bulges, and narrowed for flatter areas. Several narrower (thus shorter) darts are more becoming than one wider one. In general, locate them to radiate from the point of the bulge (Figures 279, p. 561 and 286, p. 570).

Remember that a dart may be shortened to a dart tuck, or released entirely as gathers if wide, or as ease if narrow.

5. If a section of the garment is ***out of balance*** as evidenced by

poking out, rip the side lengthwise seam and lift that section above the adjoining section until the horizontal grain is straighter at the sides and until balance at the lower edge is restored (same technique as in 4 above). Ease this extra length in to fit the adjoining section near the bulge or smooth it into another dart, where it will seem most effective or least objectionable.

APPLICATION OF BASIC PRINCIPLES TO COMMON PROBLEMS

1. Study Fig. 143 to see how simply the basic principles solve what apparently was a difficult problem—***drawing and wrinkles*** caused by square shoulders. There are always at least two ways to solve a problem—either let out one seam or take up another. Note that the size of the body and the size of the seam affect the decision. Be aware of the effect on other parts of the design. See the similarity to pattern alteration.

Study Fig. 144, to note technique of pushing wrinkles out into a deeper seam, and the releasing of seams to secure ease.

2. In fitting a jacket or coat (Fig. 145), the underarm seam ***lines,*** C, should be placed centrally from front to back on a line from the lobe

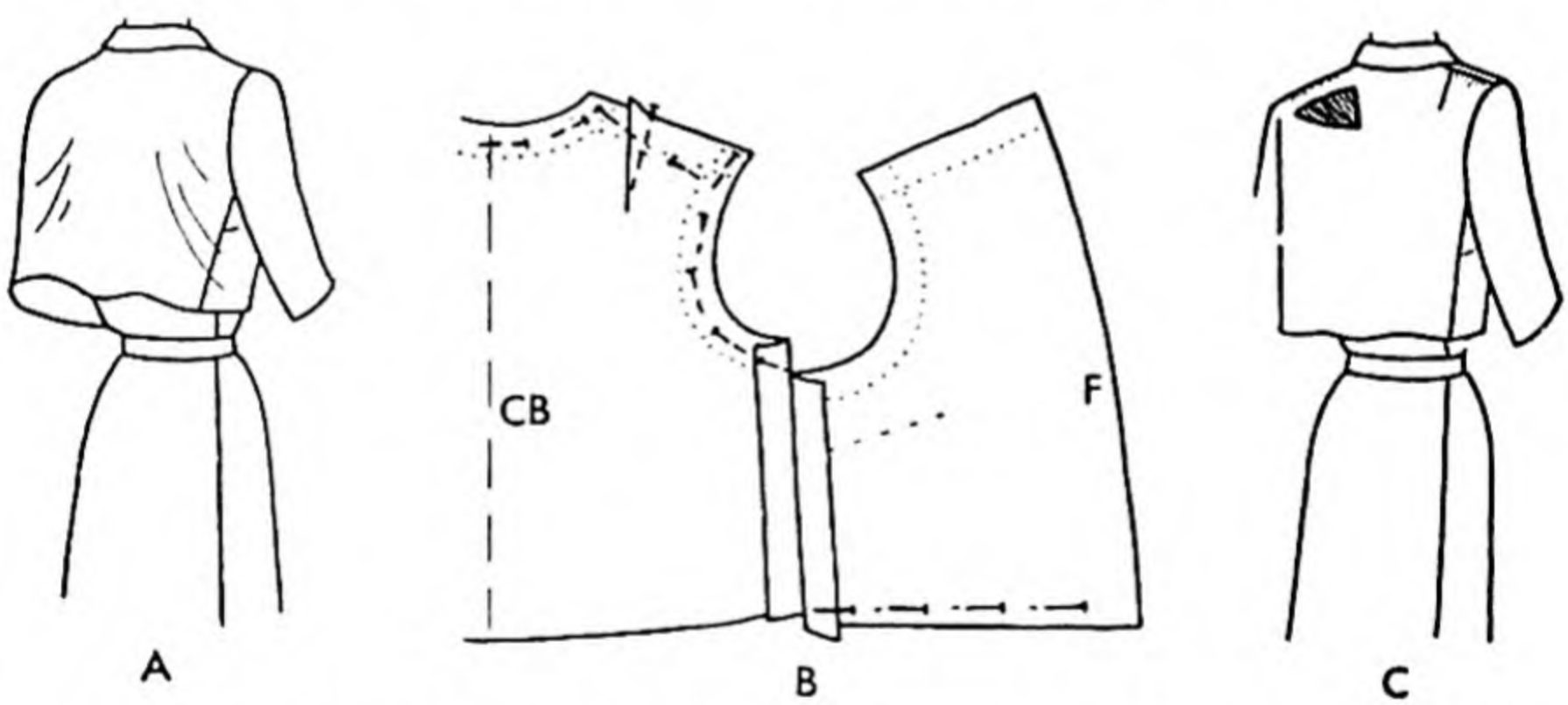


Fig. 145. Fitting jacket on figure with round shoulders. If there is not enough seam allowance on front armhole, alter pattern and cut a new back (Fig. 44, J).

of the ear to the ankle (but shoulder seam about one-half inch back). Do not confuse the lengthwise folds due to circularity or bias construction with these diagonal wrinkles caused by ***round shoulders,*** A. To correct, let out the neckline seam if possible. Widen the back across the shoulders by narrowing the seam of the armhole above notches. Push this extra amount into ease along shoulder seam, B and C. *Rip the underarm seam* and raise back above front at the armscye. Let out the hem

at the bottom of the back and face; or trim off extra length at the bottom of the front to hem both front and back.

3. In fitting a blouse or coat that pokes out at the front below a ***prominent bust*** (Fig. 146), study the lines and grain, A. Note the diagonal wrinkles and that the blouse clings to hips at the back, giving the out-of-balance effect; the wrinkles in the back here are not due to round shoulders but due to the front bulge borrowing ease from the back.

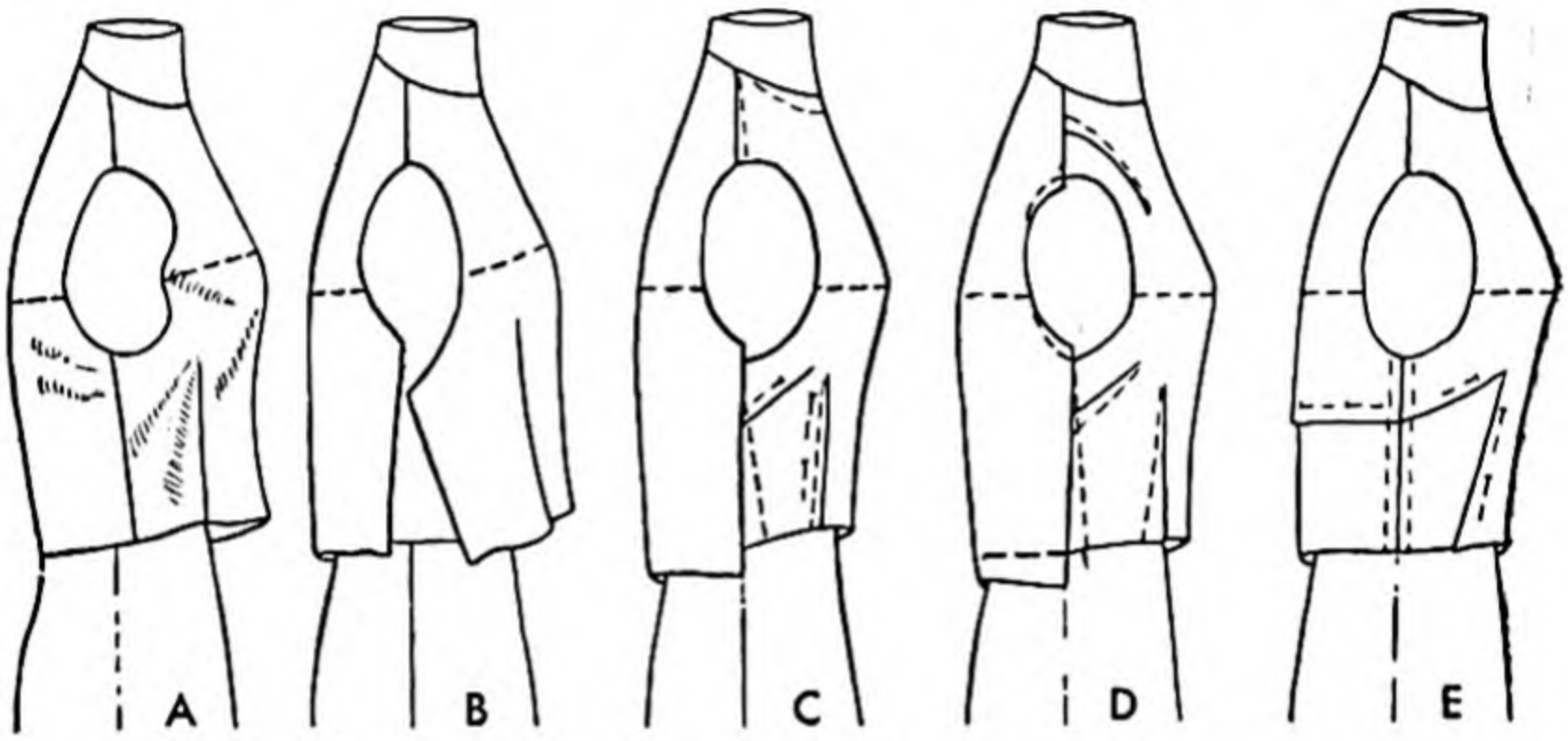


Fig. 146. Correction steps—fitting for bust full in proportion to short back—corresponding to pattern alteration (Fig. 44, L).

Rip underarm seam so that back will settle into its normal position, B. Smooth front across chest, letting out shoulder seam slightly at neck end and taking it up at arm end in order to straighten grain across bust. Shorten bust darts 1″ or 2″ (to give extra width there); but pin them deeper at wide end (the larger the bulge the wider the dart must be). If there is no underarm dart make one to lift the side seam level with CF at waistline; if this should make waistline too short, instead make a new waistline dart by letting out side seam, C, (or set in a gusset if still more ease is needed). If the shoulder seam is long, push some ease across chest to make a shoulder dart, D. The wrinkles have now been lost from the back; cut off lower back.

In E, a tuck has been pinned to shorten the back to match the bust dart—to show how to alter the pattern. Fig. 44, L, p. 210, shows the pattern altered by slashing to widen darts already there or to create a new dart, and tucking the back to correspond. Pattern alteration is simpler than fitting.

4. If the side seams at the hem line slant back and the skirt pokes out at the back with the hem line and crosswise grain rising at the center back over ***large back hips*** or derrière, provide extra length at the back (Fig. 147, A). *Rip out the side seams and lift the back* above the front to provide extra width and length in the back area. Ease some of the back, B, to the front over fullest part of the hips; make the dart at the back a little wider; shorten the hem line in front to match the back.

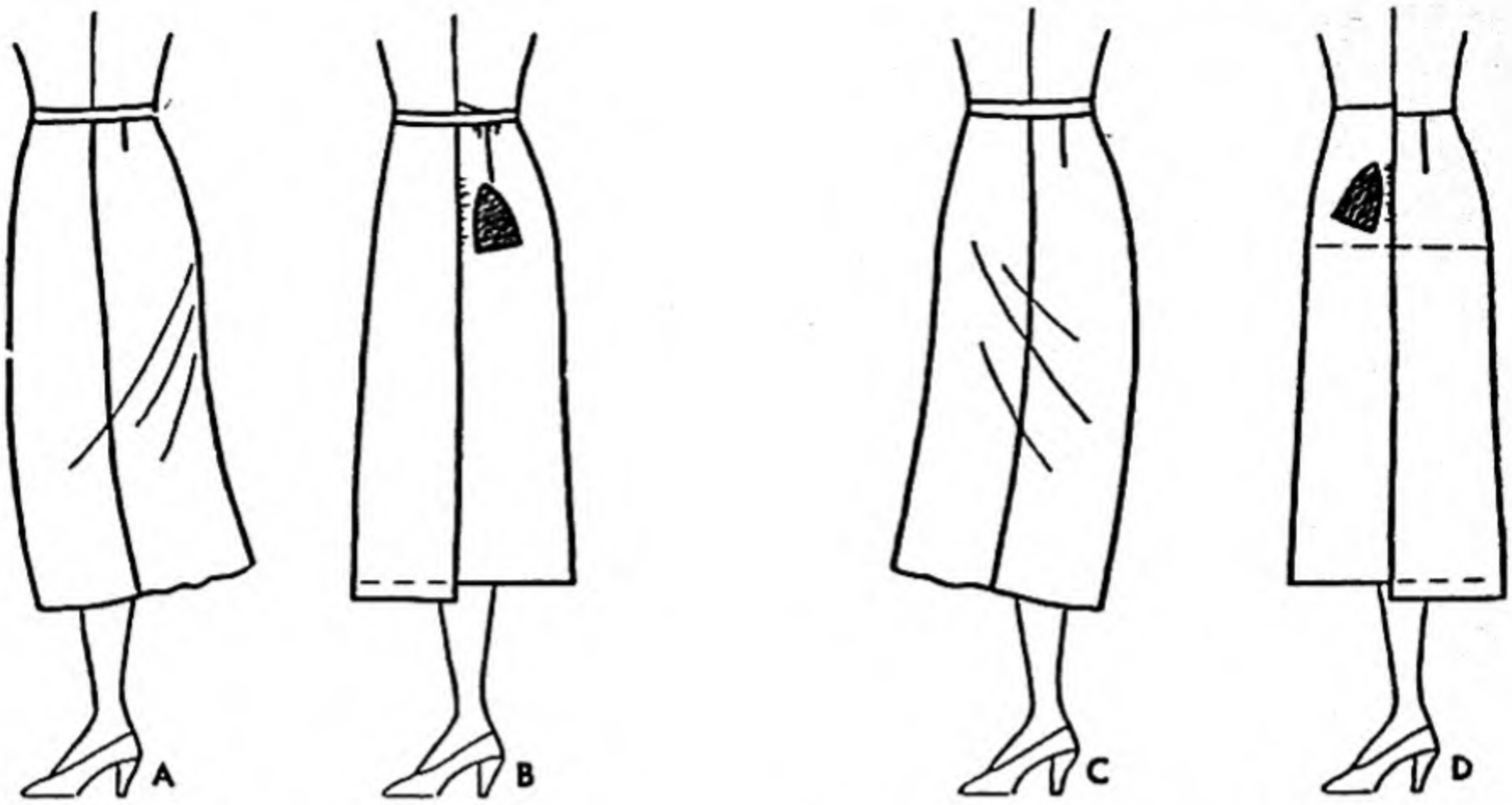


Fig. 147. A, large derrière causes skirt to poke out at back. B, correct fitting. C, large abdomen causes skirt to poke out at lower front. D, correct fitting.

5. If the shirt pokes out or hikes up at front hem line below a ***prominent abdomen,*** the side seams slant forward at the hem and wrinkles slant from the abdomen over to the side hem line (Fig. 147, C). If this effect is not very noticeable, it may be caused by the blouse being too short in front. In this case, let out the top of the skirt in front and take a deeper seam in the back until the side seams hang straight. If the defect is striking, however, ***rip the side seams*** and ***lift the front above the back*** to provide more width across the abdomen, D. Pull the center front down straight and lift the front above the back at side seams until the crosswise grain is level at the hip line. Ease the excess length of front to back gore along the side of the bulge, or into a vertical dart at waistline. Establish a new curve at the waistline. At the hip and below provide extra width by letting out the front seam or else the skirt will cup in below the abdomen. Cut off lower edge of the back gore.

Note that the same principle is used in correcting the out-of-balance effect or poking out, whether at the front or back of body, and whether at lower edge of blouse or lower edge of a skirt.

If a skirt hikes out at the bottom because of a prominent hip bone about 3″ in front of the hip line, make the waistline seam above the bulge narrower, tapering to standard seam allowance at CF and underarm; thus the waistline curve is made straighter.

6. Fit trousers, slacks, or shorts by the ***same principles*** as skirts. (See Fig. 45, p. 214 for pattern alteration.) Slacks fit well if they meet these standards:

The crotch is high enough so that the seat does not sag.

The front creases or lengthwise grain lines hang straight to the floor. If the crotch is high enough, they set straighter.

The side seams hang straight to the floor. They will if the front and back are balanced in width and length over the abdomen and the seat.

There are no diagonal wrinkles—because the crosswise grain is kept level at hips and knees.

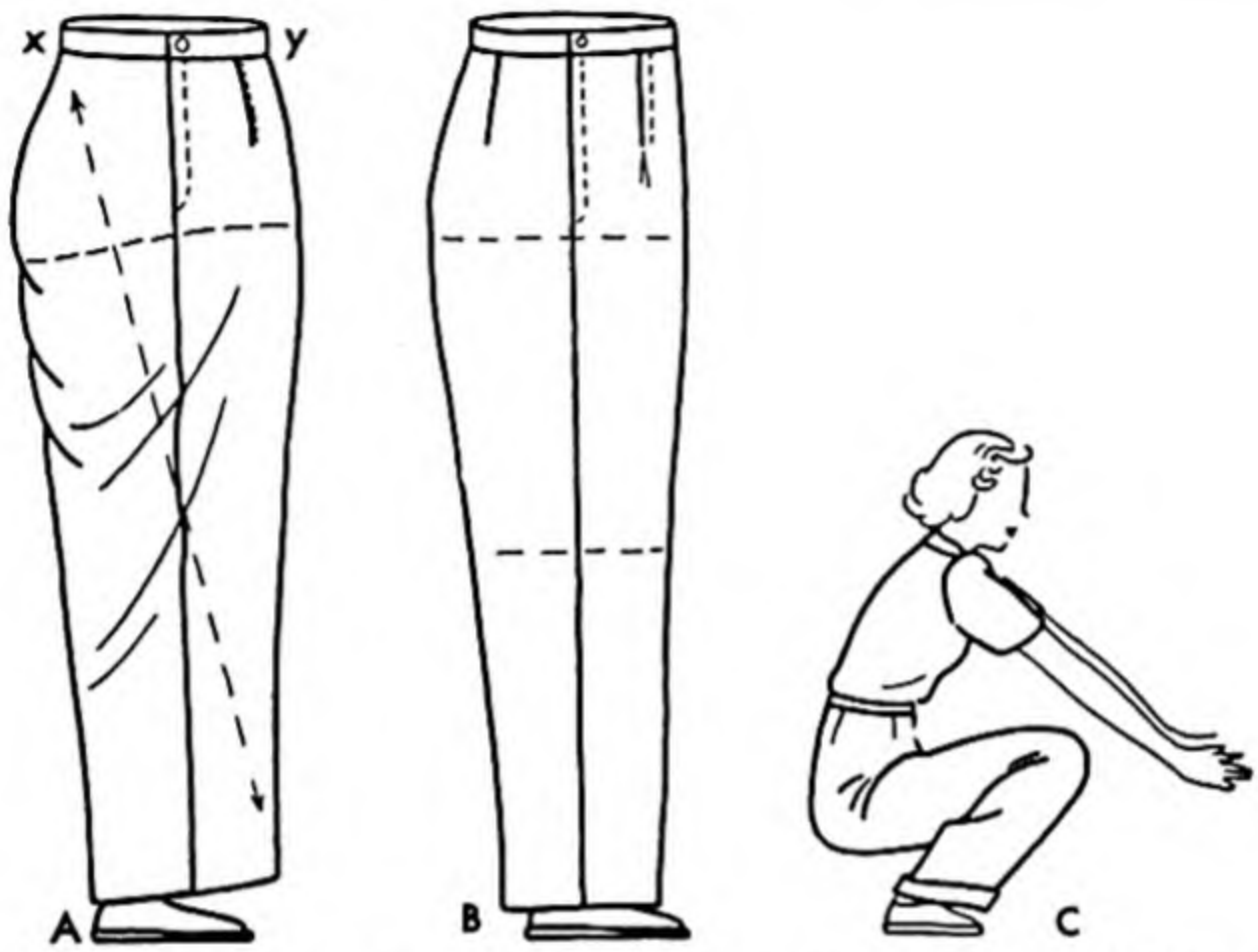


Fig. 148. Fitting slacks on figure with prominent abdomen.

The leg does not hug the calf in the back and hike out in front at the ankle—because it is wide enough and balanced.

The waistline is at the natural waistline, not higher; and snug, not tight.

The width, length, and crease of leg are adapted to the present vogue.

The pressing and stitching are perfect.

The same care in choice of fabric, color, and accessories is taken as in a dress.

Wear a box-jacket rather than snug sweaters and blouses over slacks if you have broad hips.

A typical fitting problem shown in Fig. 148 is created by a *prominent abdomen*. Take a deeper seam in the back waistline, *x*, (slightly hollow sway back) which is a point at right angles to the middle of diagonal wrinkles. It is also a point directly above the sagging crosswise grain line, as well as a point diagonally opposite the place where the garment pokes out at lower edge. The alternative remedy is to release the seam at *y*, a point directly above the part poking out, and directly above a rising crosswise grain line (abdomen).

Note that the side seam in A slants down to the front; in B, after correct fitting, the line is straight down.

If the seam at *y* is not wide enough or if taking up the seam at *x* makes the stride too tight, rip the side seam. Lift the back above the

front till the grain line is level by letting out side seam from hip to waistline, pushing excess width forward, and taking a deeper dart at the front—thereby providing extra width and extra length to cover the protruding abdomen (as in skirt C, Fig. 147). Bend over to see that there is ample width and length in the seat, C.

For a large derrière (back hip) reverse these procedures (as in skirt A, Fig. 147).

When completed, there is as much ease at the front as in the back at hip and bottom, the side seam is straight down to the ankle, the darts and seams are at right angles to the waistline.

GENERAL SUGGESTIONS

1. Always pin or baste before fitting, and always fit before stitching, and always rebaste and refit if any changes are made in fitting—*if* you want good-looking clothes. Fitting and altering the pattern reduces fitting troubles. Stay-stitching keeps fabric like it was cut.

2. Learn to speak of your fittings as "first, second, and third fittings" or as "silhouette, circumference, and final fittings." If there are changes at the first fitting, remove the garment, rebaste, and try it on again. Do not call this refitting your second fitting but call it a "correction fitting," or "silhouette correction fitting," or "first fitting." (Refer to Organization, Chap. 9.)

3. Have on the shoes and undergarments that will be worn with the garment. Avoid getting perspiration or lipstick on the garment. Be careful not to stretch it. Arrange it on your figure neatly, seams and darts turned as planned (to the center of the figure, toward the front, or in the direction of the least bulk). Adjust plackets and other openings, CF on CF and CB on CB. Have shoulder pads in place if they are a part of the style. Have buttons, belts, collars, trimmings, and other accessories ready.

4. Have the whole garment ready (Fig. 86, p. 266). A separate skirt should be pinned to a belt or band at the waistline before fitting to keep it located correctly and to avoid stretching—pins are placed parallel with the seam.

Stand naturally. Before accepting the fitting as satisfactory, bend your arms, sit, and walk to be sure that the grain lines, seam lines, and hems return to their desired position without obvious adjusting.

5. Fitting is done *right side out* so that the garment will not be fitted too tightly, so that differences between the right and left halves will be noticed, and so that you can tell exactly how it will look when stitched. In fitting right side out, treat the seam as a lapped seam, pins placed at right angles to the overlap.

Fit both sides to be sure that the correct size is maintained. Even though your right side is not the same shape as your left, try to baste and stitch the two sides alike. If the differences are unusual, however, fit and finish the two halves separately.

To let out a seam, rip out a small amount at a time; repin as you work. Work first on the right and then the left side.

Do not overfit. Do not find too many faults. Attend to the most obvious problems—the others will probably disappear.

To establish a new line, work on the right half only, use a tape to guide you, and place pins parallel with and on the line being formed. This is safer than using a pencil or cutting on the figure. After removing the garment, place the right and left halves together for trimming so that both halves will be alike—perhaps, replacing the pattern.

6. In *fitting yourself,* more trial fittings will probably be necessary. One will need to note closely crosswise grain, wrinkles, and points of strain over bulges. In looking in the mirror, avoid twisting the dress out of position. Note the balance, the amount of rise or fall crosswise in the grain and lower lines of blouse, skirt, or sleeves to indicate the amount of adjusting above the bulge or hollow causing the trouble; remove the garment and rebaste the seam directly above the curved grain line the amount indicated.

It often helps to compare the measurements of your new dress with those of a dress that fits you satisfactorily.

If the skirt seems too loose, to determine the amount to be removed pin one wide tuck down the front until it fits with the right amount of ease. Remove the dress and calculate how to divide this amount among the seams. Rebaste and try it on again. The amount of ease in width of sleeve and blouse can be estimated in the same manner.

SEWING AFFECTS THE FIT

Beautiful lines are the mark of artistic dress. No line can be beautiful if it is crooked, puckered, wavy, or irregular in any way. Angles intended to be square should not be curved. Faulty cutting in the beginning or failure to clip curved seams before pressing may be the cause.

If the right half is not stitched to match the left half, the garment will appear off balance.

Failure to follow the seam line or seam allowance may make a garment too tight or too loose. Failure to match notches may ruin the style. Failure to press a dart before beginning the seam crossing it makes it set badly. Failure to taper a dart produces a pouch. Failure to catch the top of a pleat in the seam, or failure to clip the seam under the pleat where it enters the hem, will prevent the pleat from hanging straight and flat.

The fit of a garment can be utterly ruined if the slide fastener is set in incorrectly. The neckline may bulge because the bias binding was stretched or may pucker because the bias facing was not

made a little bit smaller. A hem cannot set gracefully if the hand stitches are too tight or if it has been stitched against the grain.

The shoulder and armhole may be simply dowdy and "homemade looking" because the worker didn't know how to ease in fullness or how to shrink out fullness.

In fact, precision in dressmaking is the first prerequisite to well-fitted clothes.

FITTING DETAILS—STEPS

A well-fitted dress requires at least two and possibly three main fittings (Fig. 79, p. 259). Since proportions are essential not only to style but to comfort, the sleeves, blouse, and skirt should be fitted together, not separately. The three parts are only pinned together for the first fitting but are basted together for the second fitting. The first fitting concentrates on the basted lengthwise and silhouette seams—chiefly to fit for width or ease and balance, for design details, and tentatively for length. The second fitting concentrates on circumferences—neck, armscyes, waistline, and hem line—chiefly to fit for length, style, or proportions. The third fitting concentrates on lengthwise closings such as plackets, fasteners, and accessories.

For the *first fitting* we have basted the waist, skirt, and sleeves separately. Facings, collars, cuffs are not basted on. We have pinned the circumference seams—raw edges not turned under but the plain part lapped over the fuller part, seam line on seam line. The pins are on the outside, ready for the fitter to make needed changes (Fig. 86, p. 266). We believe in having sleeves pinned in at the first fitting because they exert a pull on the neck, shoulder seam, and underarm area, and because we want to check the distribution of ease around the sleeve cap in order to shrink out the ease before preparing for the second fitting. We have marked the CF, CB, and the notches in sleeve caps and armholes, purposely as an aid to the fitter.

For the *second fitting* we have basted for approval and correction the circumferences—neck, armscyes, and waistline.

For the *third fitting* the circumferences are all finished except the hem line. The hem line has been basted in ready to check. The waistline is finished ready to put in placket.

DETAILS OF FIRST FITTING—BASIC SILHOUETTE

Fit for Width or Ease. First take up or release the circumference which is most obviously too tight or too loose (hip, bust or waist). Then work *in this order:* shoulder, neck, bust, back, armholes, and sleeves; waistline, hips; decorative details.

Fit the Shoulder Seams. (See Fig. 149.) Then pin on one layer of the collar to observe its style and roll. See if the width and shape should be changed to make it more becoming. A well-fitted flat collar should roll over the neck seam a little and hug the body at its outer edge. If it ripples at the outer edge or is too flat, pin darts wider at the outer edge tapering out at the neck. Alter the pattern similarly and recut. If the collar is wide enough in front, smooth the ripple or bulge from the silhouette out into the neck-

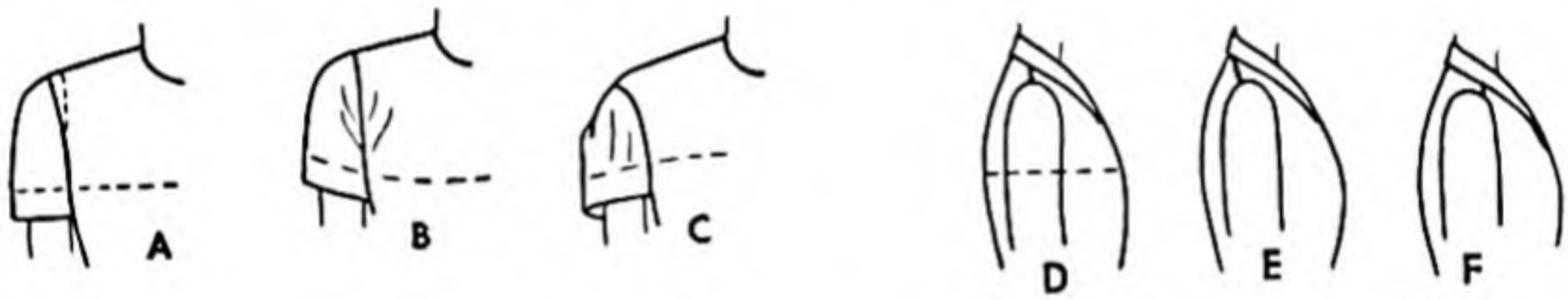


Fig. 149. Shoulder seam locations. A, correct. B, too short. C, too long. D, correct. E, too far back. F, too far front.

line near the front. If the collar rolls up too high, put darts in the neck edge to give it a deeper curve. These may be stitched in, but they shorten the length of the collar at the neckline. If this effect is unattractive, cut a new collar by slashing the pattern from outer edge and spreading (Chap. 24).

Fit the Bust. Aim to keep crosswise grain straight and to remove diagonal wrinkles (Fig. 146).

If the blouse is too long and droopy in front because of a flat bust, reverse procedures for full bust. If the blouse is too loose through the bust but not across the shoulders and chest, take a deeper underarm seam, but do not allow the armhole to be narrowed to a V shape underneath. To remove excessive looseness, rip the underarm bastings and place the original pattern so that the armhole size is not changed at all and so that it is not deepened, but the blouse is narrowed in chest and bust.

Fit the Back. If the back wrinkles under the arm because of

a roll of flesh, let out the back undearam seam, leaving the front unchanged.

If the grain line rises with diagonal wrinkles across the back because of *round shoulders*, let out the back shoulder seam at the neck and deepen it at the armhole end (Fig. 145). Push more ease from armhole toward neck as you pin back to front at shoulder seam, leaving a narrower seam in upper back armhole. Rip out the underarm seam and raise the back above the front at the armhole.

If a *sway-back* or an overerect figure causes the back to sag below the shoulder blades, rip shoulder seams and lift the back more at the center than at arm end of shoulder seam until the grain is

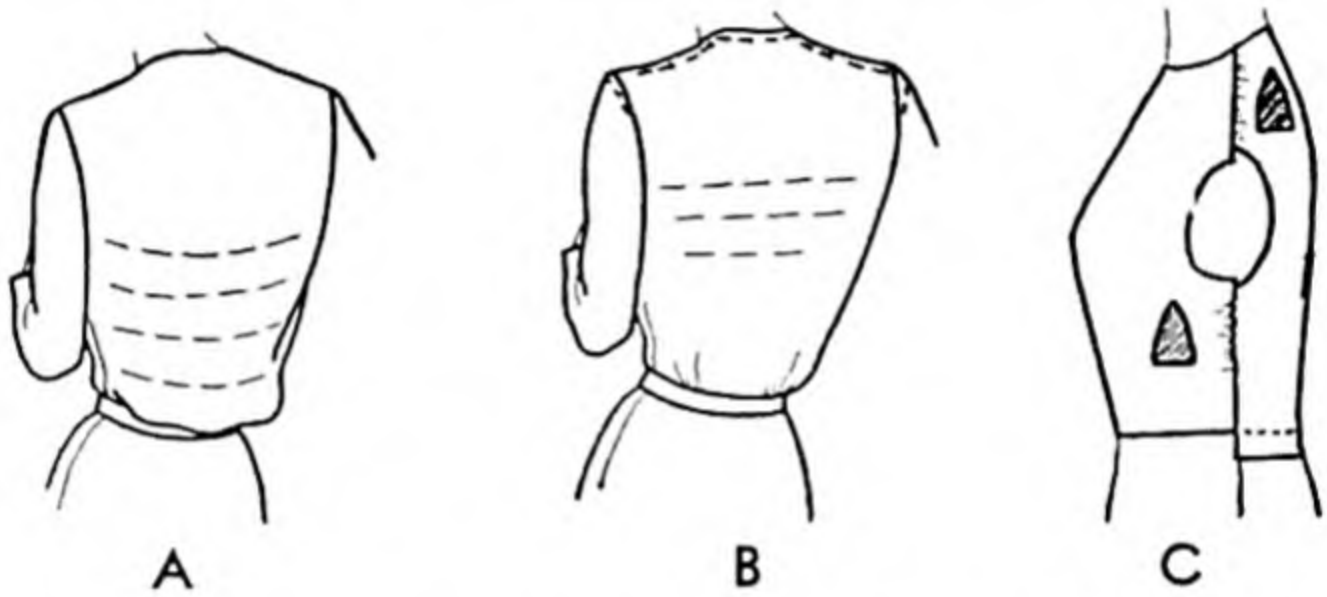


Fig. 150. **Fitting blouse for sway-back, overerect figure or short back.**

level (Fig. 150, B). Before doing so, however, check to see if the figure has a disproportionately large bust; so often a short back means the owner has a long front, C; compare with Fig. 146.

Fit the Armholes. If the blouse has been altered much at the underarm seam, it is better for a beginner to place the original pattern back on the blouse to reshape the armhole. Look for the natural crease made in the lower armhole during fitting as a guide for the corrected seam line (Fig. 151, B). If the whole garment is disarranged when you raise your arm above your head, the armhole is probably too long and loose. The armscye should really act as a hinge between the arm and the body. The higher you can fit the underarm seam the more comfort you will have in reaching. You can now see why having the sleeve pinned in the armhole helps to secure a good fit. The armhole can be raised by taking deeper shoulder neck seams or a narrower seam in the lower armhole.

Fit the Sleeves. (At first or second fitting.) In preparation, the ease-stitching around the sleeve cap is pulled up to fit the arm-

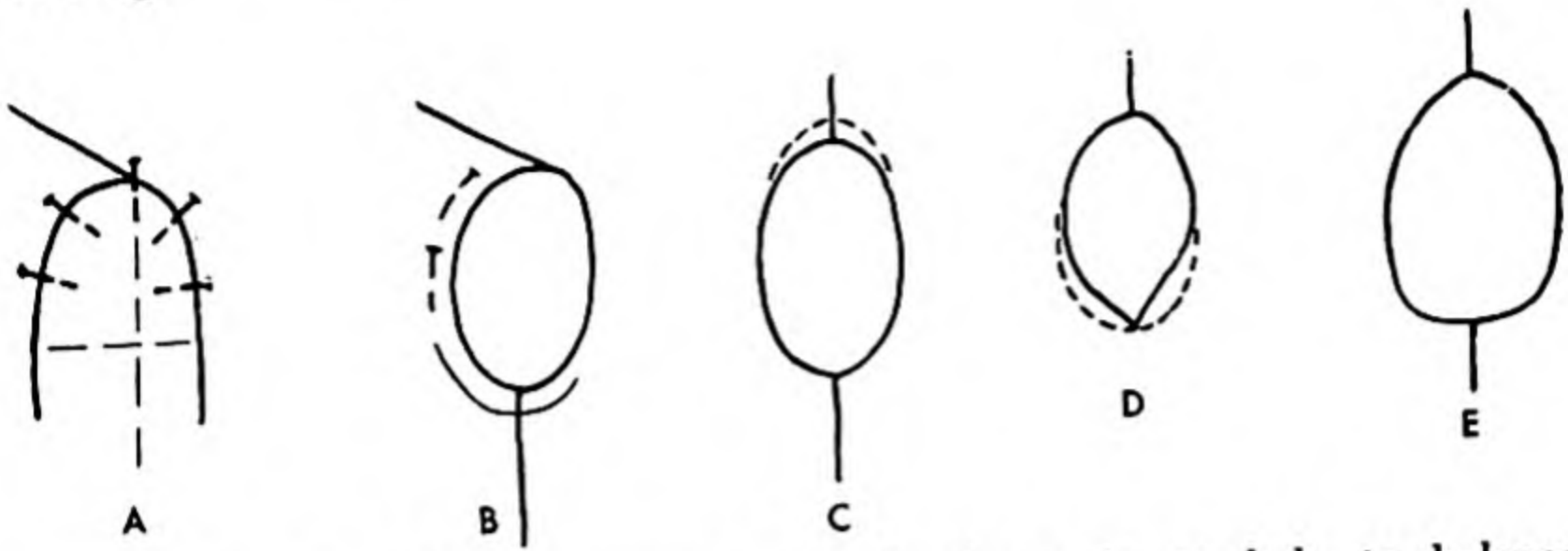


Fig. 151. Establishing armscye. A, pin sleeve in armhole to balance grain and observe shape and comfort. B, natural crease line made in fitting as guide to correct uncomfortable shape. C, leave shoulder extension about ½″ wide. D, recut underarm if pointed, using original pattern or crease line as guide. E, over-trimmed, will draw.

hole (Fig. 104, p. 295); the sleeve is lapped over the armhole seam line—pins parallel with the seam under the arm for comfort, at right angles to the seam above the notches so that the ease can be judged (Figures 85, p. 265 and 86, p. 266).

First adjust sleeve width below the armhole. If the sleeve is too wide for a thin arm, pin in a lengthwise tuck; alter pattern similarly and recut (Fig. 46, E, p. 215).

See if the sleeve balances in fullness or ease from front to back. So often there is too much ease in the sleeve cap back of the shoulder seam and not enough in front (Fig. 152, A). Unpin the ease line and push ¼″ to ½″ of fullness forward and a little more down toward the front notch. The sleeve cap seam may need letting out if the bony knob of the upper arm is prominent (a bulge needs both length and width); or the seam on a thinner arm may need taking up. The crosswise grain (if visible) or the hem at bottom of a short sleeve should set straight across. If the sleeves were cut with precision as to grain, fitting is relatively simple with this procedure.

If the crosswise grain line curves up in the center (Fig. 152, B), compare with Fig. 143.

If the sleeve has crosswise wrinkles or folds under the arm, either the sleeve is too narrow or the cap too short. If the blouse underarm folds over, the underarm of garment is too high or the blouse is too tight.

If the crosswise grain slants down in front, either let out the top of the sleeve on the back or move the entire sleeve back in the armhole (Fig. 152, C); or recut for a straight grain.

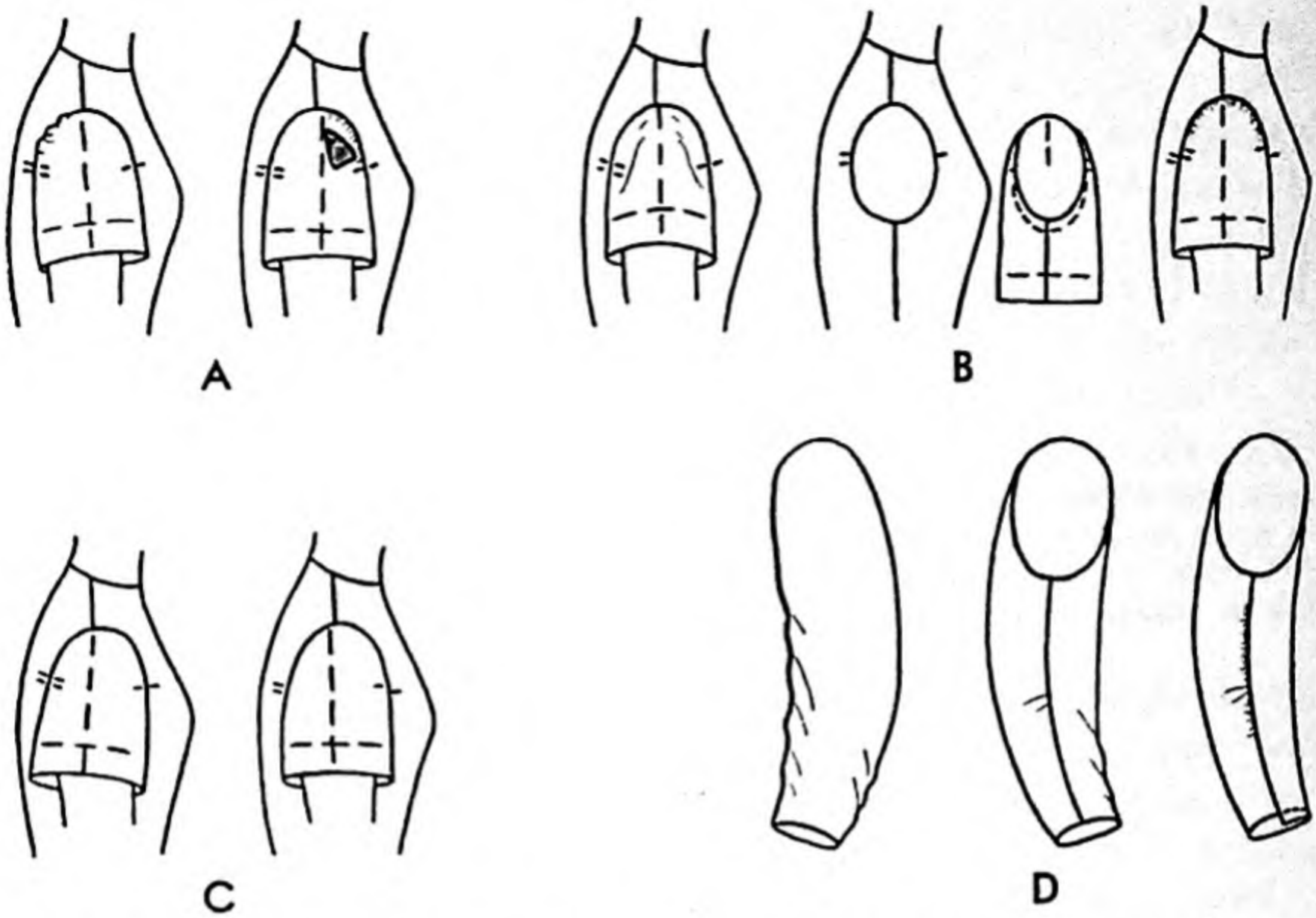


FIG. 152. Fitting sleeve. A, to restore balance and to proportion the ease. B, to remove diagonal wrinkles. C, to straighten lengthwise grain. D, to remove twist in lower sleeve.

Mark the highest point of the shoulder which matches the center lengthwise grain marking of the sleeve to help you baste the sleeve into the armhole later and to make the same change in the left sleeve.

If the sleeves are long, tight-fitting ones, make darts end at the elbow. If the darts come above the elbow rip them out and place lower down. If the sleeve is too long and darts come below the elbow, pin a tuck above the elbow until the sleeve length is correct. Alter the pattern, recut both sleeves, and rebaste. Bend the arm until your hand can touch your opposite shoulder. If the upper sleeve is strained until the shoulder seam is pulled back, let out both the armhole and sleeve cap and perhaps elbow dart. If sleeve twists below the elbow, D, rip seam and ease more of the back length up to elbow. This will require cutting some length off from lower front.

Consider the length of the sleeve now as it may affect your plans for bands, plackets, trimming, or finishing; but the actual length should not be taken until after the sleeve is properly set at the second fitting.

Fit the Waistline. (At first or second fitting.) Make the top of the skirt or waistband snug enough to stay where it feels most comfortable to the wearer consistent with present styles. Fit the line to rise in front and dip very slightly and naturally at the back (Fig. 153). It should be snug enough so that the skirt will not fall in vertical pleats or folds under the belt, but leave enough play to ease the skirt to the belt or waistline stay of blouse.

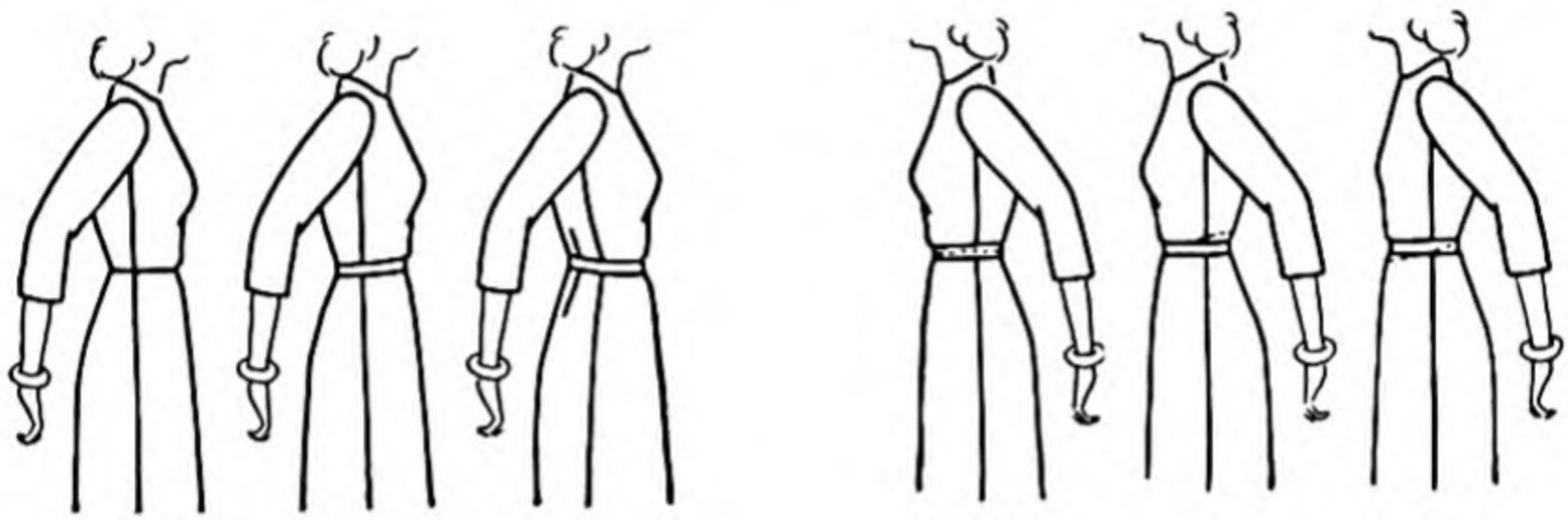


Fig. 153. Locate waistline to follow natural body curve, to give you best proportions consistent with present fashions. The seam of dress should not show below or above belt.

Adjust the darts and seams of both blouse and skirt to appear to match and as a rule to be at right angles to the waistline.

If the blouse is not a becoming length, unpin the waistline and adjust the skirt under a snug tape until the amount of blousing is satisfactory. Gathers appear best directly under the center of the shoulder. Mark with pins or chalk.

If the blouse is too short-waisted, see if some yoke seams above can be let out; or set in a belt; or cut a new blouse.

Fit the Skirt. If the skirt is slightly too loose, take a deeper seam over the hip line all the way down on both sides. Pinch up the seams on both sides before pinning to estimate the amount. Pin at the waistline first so the skirt won't slip down, then pin at the hip line, lapping front over back—the same amount on the right side as on the left to preserve balance. If the skirt is very much too loose, take up part of the extra at the side seams and part in other gores, or darts; or alter the pattern and recut. If the skirt is much

looser at the waistline than at the hip line, take deeper darts at the waistline (Fig. 154, C).

If the side seams draw because the skirt is too tight with horizontal wrinkles both front and back (Fig. 154, A) between the hip

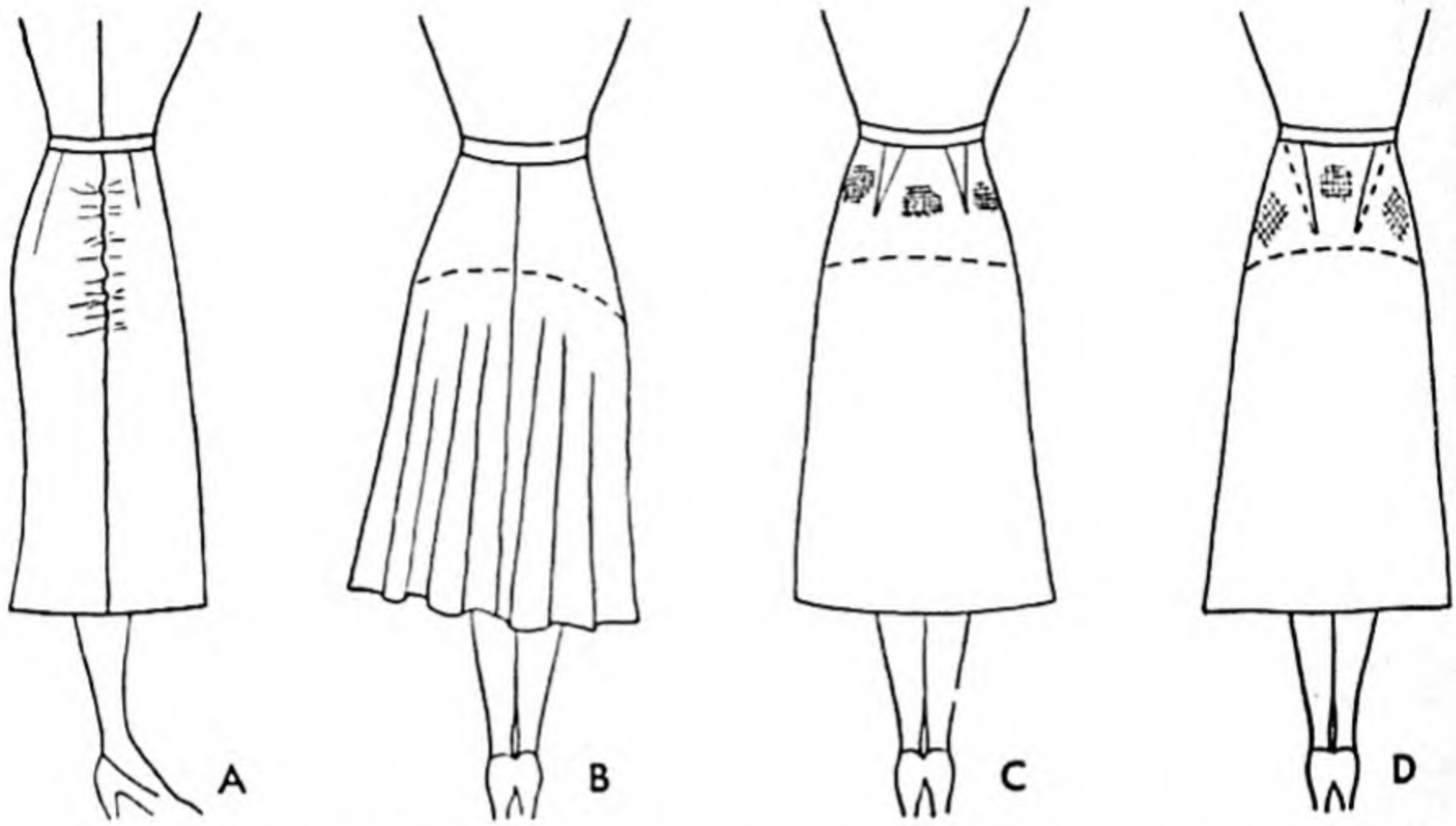


Fig. 154. Skirt faults. A, skirt cups—darts are too long, seams too tight. B, cut off grain or one hip higher. C, standard dart lines keep grain at hip seam straight. D, all fitting at hip seam, none in darts, pulls darts out of place and makes hip too bias.

and the waist, let out the longer darts or gore seams before changing the hip silhouette seam. If too snug from waist to thighs let out hip silhouette seam the *same amount all the way down,* then change darts to fit waist. If the hip seam is too narrow, take the waistline seam deeper all the way around to lift entire skirt. If the horizontal wrinkles are across the back only between hip and waist due to sway-back, take a deeper waistline seam there (Fig. 144, D). Keep a loose fit, not to emphasize the hollow; consider other designs (Fig. 23).

If the skirt cups in under the seat, the back gore or the whole skirt is narrow from the hips down. Let out side seams or raise at the waistline back only or entire skirt. Heavy thighs require extra width in the skirt not at the side seams but on the seams joining the side front gores to the center front gore or panel. (Six or four gores are recommended.) In a two-piece skirt, more flare is obtained in this area by taking a narrower waistline seam from hip

tapering back to normal about 4″ from CF, and dropping the front below the back at the side. (This means ripping entire hip seam.)

If the skirt pokes out at the back or hikes up at the front, follow examples in Fig. 147.

If the CF or CB grain line swings to one side or the skirt sags more on one side than the other, it was cut off grain (Figures 48, p. 220 and 154, B). The best thing to do is to rip, recut, and rebaste. Or see if one side of body is larger than the other; then fit each side separately, often by adjusting waistline seam.

If pleats in the skirt spread apart instead of hanging straight down, check in this order to see whether (a) they are basted straight, (b) the waistline is too loose so that the weight of the pleats pull them down, (c) the skirt is too narrow in the seat, (d) the tops are not caught evenly both underneath and outside, or (e) the waistline seam needs lifting at the top of the pleats. Stitching pleats from the bottom up to the waistline is with the grain and helps to make them set better.

Skirts pleated all around are best hemmed on the grain before pleating. Fitting is done at the top by taking deeper seams above sagging hem.

Flares or ripples due to circular cuts or bias lines in the skirt should be the same size and fall in the same or reversed manner on the right and left halves of the skirt. If the right side front flares and folds over the right front gore, then the left side front should fold over the left front gore. If it doesn't you have pressed the seams in the wrong direction; cut out the left side front incorrectly; or have it basted wrong side out (Fig. 61, p. 237). Remember that the straighter side of a gore hangs straight and the more bias side flares or ripples and falls over the straight side. We usually want the ripple to flow from front to back, hence the back edge of a gore is usually more bias than the front edge. Check to see that right and left sides balance or reverse.

Check or Alter Decorative Features. Locate the position of buttons and buttonholes and pockets by actually pinning buttons and pockets in place.

Decide how far down darts and pleats should be stitched. Having the hem turned up temporarily is helpful since these decisions are a matter of proportion. Check to see that darts and seams in the skirt match those above in the blouse.

AFTER THE FIRST FITTING

Before doing any machine-sewing, we must: mark the highest part of the shoulder in the armscye and any changes in location of notches. Carefully remove sleeve cap fitted for ease. Recut any parts, if needed. Rebaste all corrections and try on again. Make changes in facings, collars, and belts to correspond with changes in the garment.

Rebasting. Corrected seams have been pinned as lapped seams with pins perpendicular to the seam line. Use two pins to mark each point; insert one on the overlap and one on the underlap—poking the pin clear through to the head without taking a stitch. Remove the original pins holding the lap down. Turn to the wrong side and gently pull the seam apart—the pin points will be sticking straight up. Use new pins or chalk marks to mark these, and remove the pins from the right sides. If the same amount was not taken off of both sides of the seam, you probably ripped all or part of the basting out during fitting; if not, do so now. Repin—matching notches, ends, and in between spots with the new marked seam lines properly matched.

Examine your pin lines to see that curves are gradual and that straight lines are straight. Use your eyes, a gauge, a yardstick, a string, or the edge of the original pattern to guide you in correcting pin lines. A fine chalk mark or tracing wheel marks may be necessary. Then rebaste. Do not remove original basting unless necessary until after the correction fitting. Make the right and left sides alike either by measurements or tracing over the new bastings to mark the other half.

Recutting Parts. If the entire garment or a part of it is too large and needs recutting, the fitter should have pinned tucks either lengthwise or crosswise in the garment—both right and left sides. After removing the garment, pin tucks of the same size in the same location in the original pattern. Remove the pinned-in tucks and basting on the garment and replace the pattern carefully on the grain. Recut both sides at the same time, rebaste, and refit.

New Lines. Where new lines are needed, fold the garment along CF and CB with right and left sides matched. Keep the grain straight on the table. If many changes are involved, rip either shoulder or underarm seams and darts to get the work flat on the table. Use additional pins or a chalk mark to improve curves or

straight lines made on the figure. Cut both halves at the same time, leaving the standard seam allowance, or use a tracing wheel to mark the new lines.

The waistline may have been changed in fitting—lowered or raised. As you remove the pins that hold waist and skirt together, insert a new pin on the blouse at the point where the skirt seam line lies—not the raw edge. Lay the blouse on the table and place more pins until the line forms a smooth continuous curve from front to back on the right half. The left half may be made to match by measuring at intervals or by using the tracing wheel while the blouse is folded through the center back and center front with seams and raw edges matched. Baste stitch the new line all around. Since this is still a tentative location, do not cut off any material unless it is a great deal too long. Be sure to leave a generous seam allowance.

To transfer marking from the right sleeve to the left, after removing both from armholes, turn both wrong side out folded flat. Match fronts at fold, notches, and seam. Baste in new markings on left sleeve to match the right—trace the seams if possible. Then turn so the backs face and repeat. If this process seems inaccurate or confusing, rip both sleeves apart; pin together with right sides facing and make alterations on both to match.

DETAILS OF SECOND FITTING—CIRCUMFERENCES

The purpose of the second fitting is to approve all stitching completed after the first fitting and to correct the basted circumferences of neck, armscyes, and waistline in order to adjust lengths for becoming proportions. Beginners may need separate fittings for these three circumferences and complete each process before basting and fitting the next, but we gain time and better proportions if we fit all three at the same fitting.

All lines of construction that enter circumferences should be completely finished before basting or permanent work on the circumferences. The collar, facing, or binding of the neck has been basted on the neck of the garment (Chap. 13). Both sleeves have been basted in the armscyes (Chap. 14). The blouse and skirt have been basted together (Chap. 15). Pockets, cuffs, belts, and piped buttonholes have been made. Shoulder pads, if any, have been pinned in place.

The order of work at the second fitting is to fit first the neck,

then the armscyes, then the waistline. If the CF or CB opening of the blouse is to enter the waistline, an additional correction fitting for the waistline is often required after the facing or hem of the closing is completely finished.

If little or no changes are made in the armscye seam, then the bottom of the sleeve can be adjusted for length. Otherwise, this circumference must be fitted at the third fitting. If little or no change is made in the waistline seam at the second fitting, the hem at the bottom of the skirt can be taken. Otherwise, the marking for a level hem line is made at the third fitting.

Arrange the garment on the figure, with plackets and closing overlaps pinned as planned, CF on CF, CB on CB, and with seams turned in the proper direction. Put the belt on.

Examine the Set of the Garment. Critically examine first fitting and stitching results. Pin deeper any parts too loose and correct with a line of pins any seams that appear too strained, crooked, or untidy.

Check the Neck and Collar or Facing Seams. Clip the neckline seam about ¼″ if it seems to draw until the line is smooth and the shape attractive. If it seems to bulge, draw up the stitching a little tighter. If the collar is unbecoming, pin a new silhouette line.

Fit the Sleeves. At the first fitting we approved the width of the sleeve, the location of notches, the location of the highest point of the armscye and the highest point of the sleeve which divided the extra fullness across the top about equally. This extra fullness evenly distributed has been shrunken out and basted in. (Fig. 167, p. 391).

High standards for a well-fitted, plain sleeve are:

1. It doesn't slip off the shoulder too far for comfort or style.
2. The curve of the armhole is smooth and gradual.
3. It appears loose enough to fit the upper arm but the eased-in fullness is not puffy or puckered.
4. It isn't so snug across the top that the blouse appears eased onto the sleeve; for example, across the back.
5. The eased-in fullness does not puff out more at the back than it does at the front of the sleeve top. Be able to take up equal width tucks at front and back without distortion.
6. The crosswise grain is level with the floor everywhere above the elbow.
7. The lengthwise grain hangs straight from the end of the shoulder to the elbow.
8. There are no diagonal wrinkles on top or crosswise folds underneath near armpit.

9. A short sleeve does not poke out farther from the front of the arm than the back.

10. A tight-fitting sleeve has a dart or eased-in fullness to provide room at the elbow.

11. A long sleeve is not too tight around the lower part.

12. The seam does not twist. Hanging straight down, it ends on the thumb side of the arm.

13. The wristline stays over the prominent wristbone when the arm is bent.

During fitting let the seam extend into the sleeve and treat it like a lapped seam as we pin at right angles in making adjustments (Figures 151, A and 143, E). A good routine to follow is:

1. Check shoulder seam for the correct length (Fig. 149). Check size and location of shoulder pads.

2. If the only defect in the armscye is uneven distribution of fullness in the seam causing little pleats, mark them with pins, remove, and rebaste. If this helps but is not sufficient, the sleeve is too wide for the width of the armhole. Either recut sleeve or try making a deeper seam along sides of sleeve cap, but not armhole. Some may be shrunken out after stitching (Fig. 242, p. 489).

3. See if the highest point of the sleeve is at the highest point of the shoulder, (Fig. 152, A).

4. See if the crosswise grain is parallel with the floor (Figures 152, B, C and 144, E, L, M).

5. If wrinkles radiate around the armhole, it may be too high or too tight. Try clipping the lower seam a little or hollow it out a little more. If too tight, let out the underarm seam of blouse and sleeve; or let out shoulder seam. If the blouse and sleeve pull across the back, let out both the back and sleeve seams.

6. See if the sleeve is balanced on the arm (Fig. 152, A and B).

7. If a long sleeve twists below the elbow, either it is cut off grain or the elbow darts are too skimpy.

8. After the entire sleeve is comfortable and good-looking, fold up the bottom and pin. The hem line of the short sleeve should generally appear parallel with the floor. Short sleeves should end definitely either above or below the elbow, not just at the inner bend of the elbow, or the sleeves will wrinkle at the hem line. Young people look better with the shorter sleeves, but very thin or plump arms or the arms of older women look better in longer sleeves. Short sleeves in summer dresses should be shorter than those we make for fall or winter wear. The wrist line of a long sleeve should be folded up while the arm is bent so that it covers the prominent wrist bone. When the arm hangs down, the wrist line should appear parallel with the floor—not slanting up toward the seam. If this occurs, see if the back of the sleeve has enough darts at the elbow.

9. A long, tight-fitting sleeve should usually be so snug that a placket is required to get it off and on. Mark placket line. If buttons or cuff

openings are being used, mark a slash for placket at the little-finger side of the sleeve.

Fit the Waistline. At the first fitting, the lengthwise seams and darts of the blouse and skirt were adjusted to make the circumference waistline just snug enough. The length of the blouse was tentatively altered. In preparation for the second fitting, the blouse and skirt were basted together (Chap. 15).

A lapped seam is easier to fit than a plain seam. Put the belt on and observe the looseness or tightness of the waistline. It should not bind or hang in loose folds under the belt. If it does, narrow or deepen the lengthwise seams and darts accordingly.

Observe the waistline location (Fig. 153). If the seam is too high and slips above the belt, rip a few bastings at a time and pin at the proper place. Measure to get right and left sides matched. Look in the mirror to be sure that the waistline seems parallel with the floor; at present it is considered smarter and more youthful if the back is lower than the front.

Observe the set of the skirt at seams, at CF and CB, and at pleats. Adjust by raising or lowering the waistline as at the first fitting. Approve the placket line.

Observe the arrangement of gathers at the bottom of the blouse. They should usually fall vertically not diagonally just below the bust in front, just below the shoulder blades in back. Rearrange to relieve any drawing or diagonal wrinkles. Usually avoid having any gathers below the armholes.

Establish the Hem Line. If few or no changes are made at the waistline the *hem line* can be marked at the second fitting. If the waistline requires rebasting, wait until the correction fitting to "hang the skirt" (Chap. 16).

AFTER THE SECOND FITTING

Stitch, finish, and press circumferences—neck, armholes, waistline, and bottom of sleeves. Complete plackets and belt. Place shoulder pads and pin on outside. Pin and baste up fold along established hem line of skirt.

FINAL OR THIRD FITTING

Try on the dress. Approve or change the hem line of the skirt. Approve the placket. Mark location of fasteners, buckle on belt,

and keepers. Readjust shoulder pads. Mark location of other accessories to be attached.

Observe the general effect. It may not be perfect. If there is something drastically wrong in fitting, try to locate trouble even this "late in the day." Perhaps a slight change will make the difference between a dress that will do and one that will do something for you.

Decide on accessories, hair-style, and make-up most suitable for this dress so that you will be prepared when the right occasion presents itself.

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13

COLLARS AND NECK FINISHES

What preparation is required before basting the neck finish to the neckline? How can a collar be made so that the underfacing will not show at the outer edge? What advantages has a shaped facing over a bias facing? Why should the shoulder seam of the front facing not be stitched in with the shoulder seam of the garment? How does a bound neckline compare with a faced neckline in finished appearance? in method of sewing on the bias strip? Where should bias binding and facings be eased and where stretched? Why?

A neckline should be a becoming shape to the wearer, and be fitted and finished so that it is flawlessly smooth in line. Stay-stitching prevents the neck edge from stretching.

At the first fitting, adjust the shoulder seam so that the neck edge hugs the body without bulging, but avoid having it uncomfortably high or tight. After the first fitting, finish and press all stitchings that enter the neckline. Usually the closing or placket line is finished with a slide fastener, binding, or facing (Chap. 17). Sometimes the lengthwise hem or facing at the closing is finished in connection with the collar. As far as possible the lengthwise finishes should cover the circumference seams made by attaching the collar or neck finish.

Convertible collars may be worn folded back from a V-shaped front or fastened high at the neck. A nonconvertible collar can be worn only in one position, but it may be flat or rolling. The con-

vertible collar rolls and is rectangular in shape, sometimes slightly curved to fit the neck. The nonconvertible collar has a more concave neckline, but the outer or silhouette edge may vary from a Peter Pan style to a sailor collar. Coats and jackets usually have the convertible type of collar.

The collarless faced neckline, so perfect for jewelry on basic dresses, looks smoother (especially a low neckline), if interfaced; blouse fronts need reinforcement for buttons and buttonholes.

INTERFACINGS

Interfacings add body, serve as reinforcement under weak places and as padding to prevent imprints showing on the outside. Self-fabric in wash materials insures matching color and against contrary shrinkage. Lawn, batiste and muslin in a weight lighter than the fabric to be interfaced are standard choices—they must be shrunken before using. Permanent-finish organdy requires no shrinking and is excellent for broadcloth and other lightweight cottons and rayons; it rolls badly at any edge left free. Rayon taffeta is satisfactory for garments to be dry-cleaned.

Non-woven, bonded interfacings have no grain, do not ravel, require no preshrinking; are best reserved for heat-set fabrics. They do not lend themselves to the steaming processes of easing, shrinking, and shaping in tailoring wools. Woven interfacings with permanent resilient finishes are more adaptable to such shaping. Shaping with the bonded interfacings is done by slashing and lapping darts.

Cut interfacings by the facing pattern, so that they match exactly both the shape and grain of area to be faced. Have the interfacing preshrunk and pressed straight as to grain before cutting. Pin in place on wrong side of the area to be interfaced: under the garment front and back and under the top layer of collars except the coat collar (in which case it is on the wrong side of the undercollar or facing where it is to be quilted for stiffness). Trim off corners of lapels ¼″–½″ on the garment side of seam to reduce bulk (Fig. 160).

Stay stitch not over $\frac{1}{16}$″ inside the seam with the grain to secure the interfacing; if a lengthwise seam is not to be stay-stitched catch the interfacing in place with basting.

After the seams are stitched trim the interfacing as close to the

stitching as possible and press. The free (unnotched) edge of the interfacing should be trimmed to prevent its showing—it saves time to do that after the facing free edge is edge-stitched (clean finished) and pressed in correct position—½″ or more will need to be cut away.

If the interfacing is thick like canvas and the non-woven kinds, the interfacing is usually seamed and darted separately from the garment, seams are trimmed off and attached to flat tape before joining to the garment seams, and trimmed away around buttonholes—because it is too stiff to turn back on itself at seams (Chap. 24).

FACING TECHNIQUES

Stay-stitching is needed on neckline seams of facings if they are used to attach a collar where slashing of the curves is required; but it is not required on a collarless neck, nor is it necessary on the shoulder seams because they are so short (Fig. 155, A).

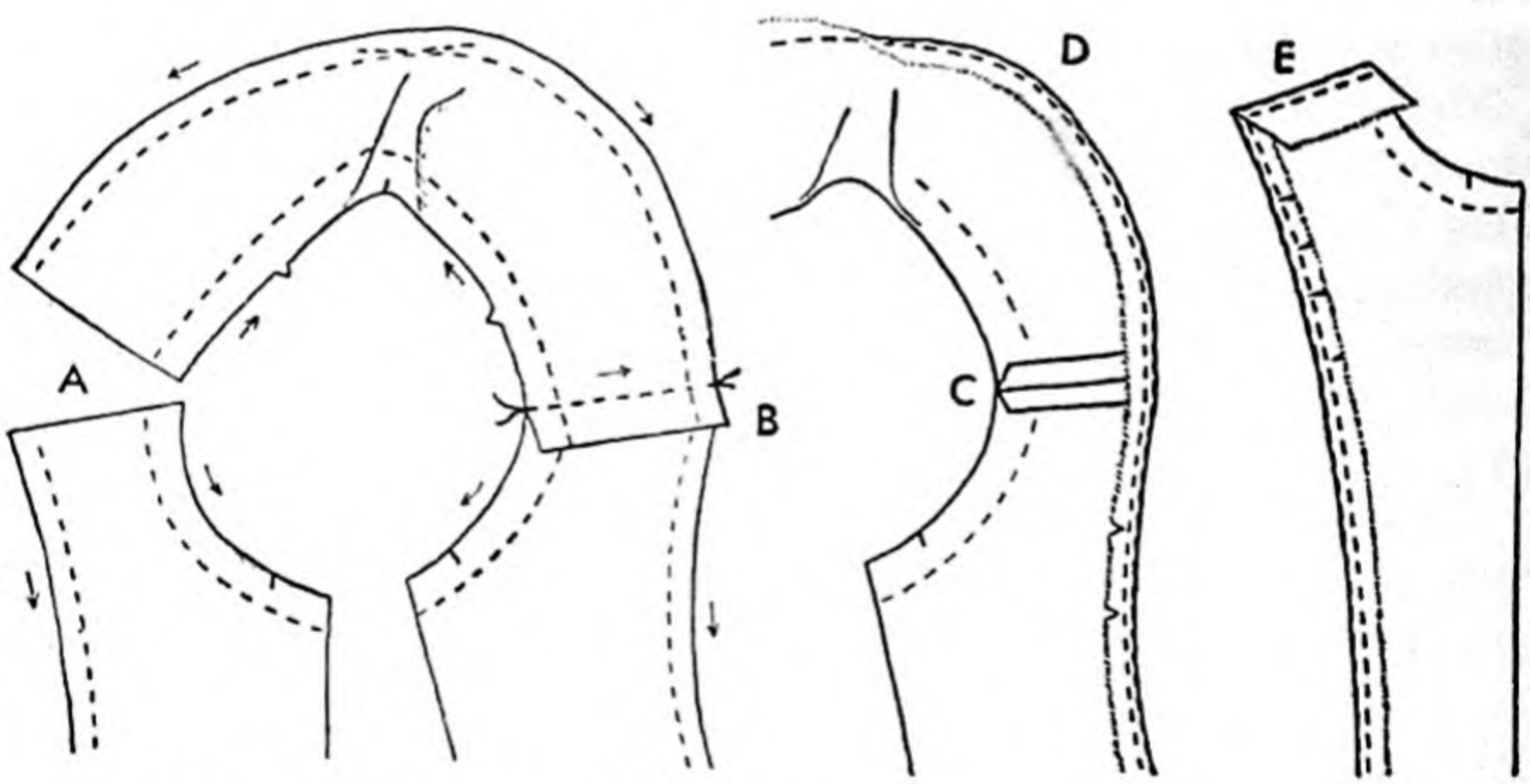


Fig. 155. "Clean finish" free edges of facings. Neck edges need to be stay-stitched if used to attach a collar—otherwise not.

The outer free edge of facings should be *finished before* the facing is applied to the garment. Edge-stitching or clean finish is practical, neat and retains its shape. If, because of bulk, it might leave an imprint, pink, zigzag, or overcast the stay-stitched edge instead of clean-finishing (Fig. 156).

To ***clean finish,*** stay stitch with the grain ¼″ from the raw, free edge all facing pieces *before* stitching the shoulder (or other basic) seams (Fig. 155, A). After completion of the seams, B, (pressing open, trimming to ¼″), C, the stay-stitched edge is turned back (*not* pressed) as you stitch wrong side up (for smoothness and evenness) about 1/16″ back from the folded edge, D. Clip curves and corners before turning and do not pull into wrinkles (a poking tool helps here, Fig. 107, p. 299); be sure to create pairs not duplicates.

The regular seam allowance is turned back along the shoulder, E, but only ¼″ along the side in preparing a front facing to be used without a back.

Bias facing strips, joined on the warp and pressed, may be clean finished on one edge before application to the garment.

After a facing is attached, trim the seams (grade if bulky) to ⅛″–¼″ width and turn outside. A point presser (Fig. 235, p. 479) or a sharpened dowel stick is preferable to scissor points. To keep the facing from rolling out or showing at the outer edge either top stitch or under stitch. Top-stitching adds firmness, durability and a tailored effect. It shows on the outside of garment, while under-stitching is invisible from the outside.

If to be top-stitched, work the seam out to the edge with your fingers (press open if not intricate) and hand baste back from the edge so it won't be caught in the machine stitch. Do not press; but right side up, stitch an exact distance away from edge. Several rows are more decorative.

Under-stitching is used after the facing is attached (Figures 158, D and 160) to prevent the under-facing from slipping out and showing at the outside edge. Do not press but trim and slash curves and corners to the stitching; turn right side out and work the seam out flat with your fingers as you stitch. Stitch 1/16″ from the edge through the facing and enclosed seams only—three layers—not catching the garment (or collar). It is possible to stitch around inside corners continuously as a square neck, but not around outside corners of collars and lapels. Under-stitch as far as you can into a corner. In square-cornered collars, stitch and under-stitch the long side of the collar before closing the ends (Fig. 160). If machine-stitching is impractical on tricky shapes complete under-stitching by hand with small running stitches. Press *after* under-stitching not before.

COLLARLESS FINISHES

A standard facing, whether shaped, straight, or bias, should be flat, smooth, free of wrinkles, and have enclosed seams not over ¼″ wide. A finishing facing should never show from the right side of the garment at the attached edge. A decorative facing should show none of the garment at the neck edge. It should be true in width. No hand-stitching should be visible on the right side. Seams of shaped facings should match garment seams. Seams of bias should be on warp threads and should be located inconspicuously.

Poorly made facings show at the edge, draw, are overtacked, overpressed, or bumpy along the enclosed seams.

SHAPED NECK FACING—INSIDE FINISH

A shaped neck facing is easier to apply than a bias facing and is less conspicuous. Shaped facings are cut separately for the front and the back by patterns that come with the garment pattern. (If none is provided, follow directions for cutting Fig. 293, p. 578). The facings should match the garment as to shape and grain (Fig. 156, A). If the shoulder seam and neckline of the garment were altered during fitting, make the same alterations on the facing. Check the fit of the facing by placing it in its proper position on the garment.

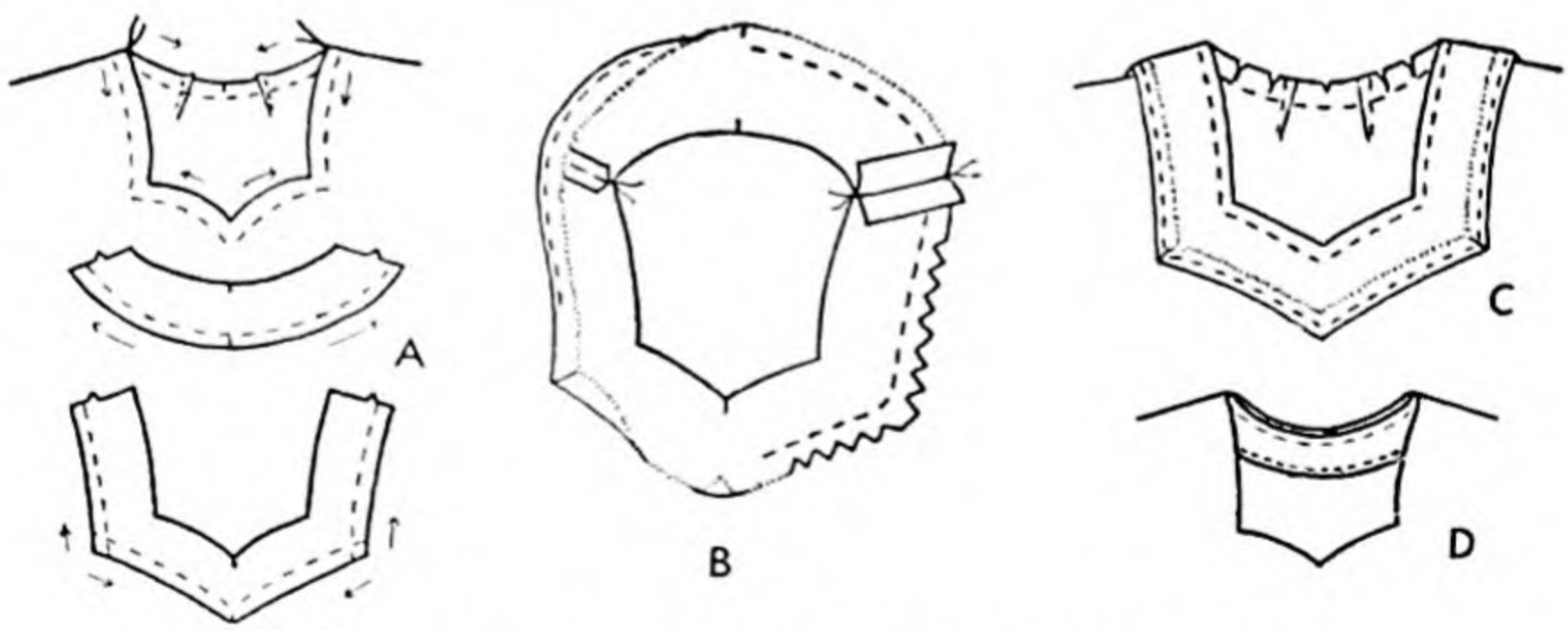


FIG. 156. **Shaped neck facing—inside finish.**

1. Stay stitch the outer free edge with the grain, A.
2. Join the shoulder seams in a plain seam slightly deeper than the seam line planned. Stitch, trim to ¼″, and press open, B.
3. Finish the outer or free edge of the facing.

4. Place the facing with right side facing the right side of the garment. Stitch on the neckline seam, C.

5. Trim to ¼", clip inside curves or corners, grade bulky seams, and turn.

6. Work the seam out to the edge with your fingers, and under stitch the facing to the seams without catching the outside, D.

7. Press lightly so that no imprints are made on right side; tack the free edge (previously edge-stitched) to any seams, darts, or folds, so that no stitches can be seen on the right side.

DECORATIVE SHAPED FACING—OUTSIDE FINISH

A decorative shaped facing is made like an inside facing with the following exceptions:

1. Stitch the shoulder seams of the facing slightly narrower than those on the garment so that it will fit on the outside—not the inside—of the garment. It is highly important that shape and grain match exactly (Fig. 157, A).

2. Reverse the shoulder seams of the garment at a point just under the finished facing, B. (See Fig. 198, p. 427). Leave the shoulder seam wide

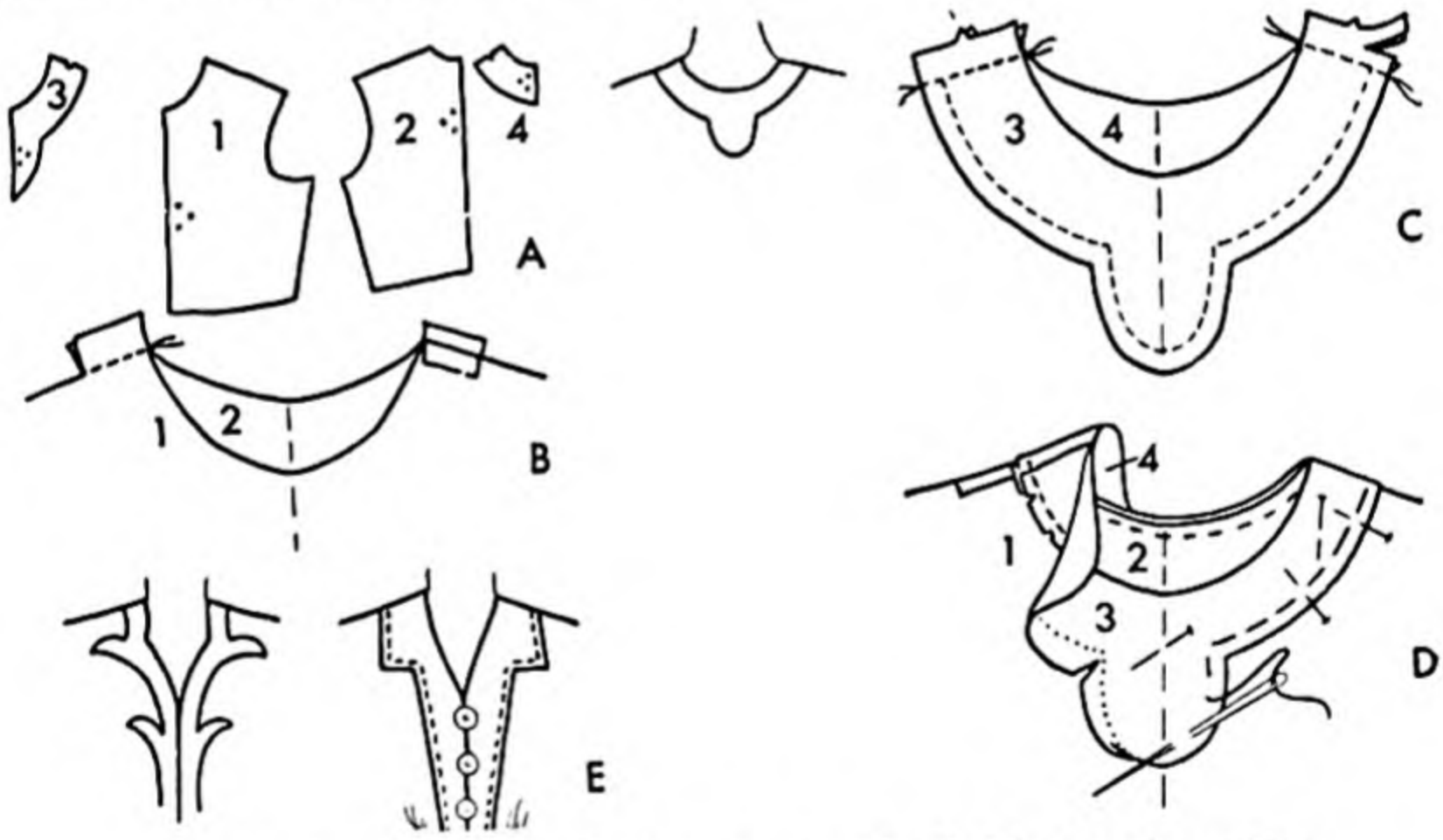


Fig. 157. Shaped neck facing—outside finish for decoration.

on the wrong side of the garment, but trim the seam on the outside to ¼" and press it open, B. Stay stitch free edges of facings on seam line and trim to leave 3/16" to turn under. Stitch the shoulder seam of the facings as planned, trim to ¼", and press open, C.

3. Place the right side of the facing to the wrong side of the garment, so that it will be right side out when finished. Trim to ¼", clip curves,

and grade seams. After turning, under stitch so that none of the garment shows at the outer edge, D.

4. Pin the facing down at intervals so centers, seams, and grain all match. Examine the free edge to see that proportions and the design planned are satisfactory and that right and left sides match. Clip inside curves and corners, miter outward-turning corners and curves, as for a lapped seam; turn edge under.

5. Machine stitch or slip stitch a decorative edge depending on the design, fabric, or effect desired, E.

BIAS NECK FACING

Use a strip of true bias 1″–1¼″ wide. Clean finish the outer raw edge, then mold into a circular shape (Fig. 244, p. 490).

1. If the garment pattern has a ½″–⅝″ seam allowance, trim to ¼″. Place pins at right angles to the edges. With right sides facing, pin the strip around the neck so it will be flat at the outer edge (Fig. 158, A),

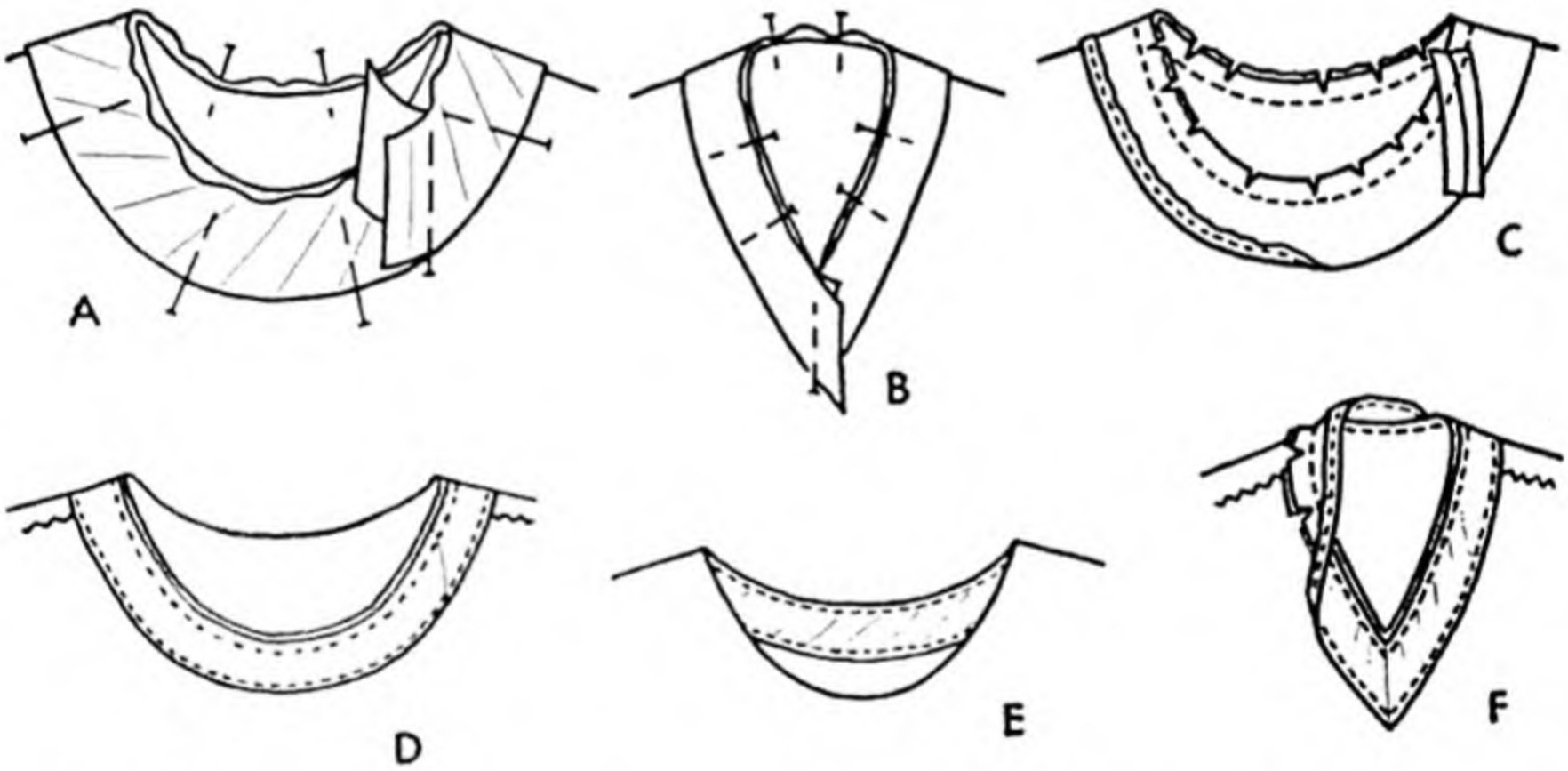


Fig. 158. Steps in applying bias neck facing A, B, and C. D, under-stitching underneath. E, facing and under-stitching do not show on outside of garment. F, top-stitching.

and eased on at the neck edge. Begin basting 1″ from the end of the strip near the shoulder seam and baste a ¼″ seam, easing in fullness; stop about 2″ from the beginning.

2. Join the ends of the strip into a continuous ring to fit the circumferences of the neck opening by overlapping the ends of the strip; place a pin on the understrip to coincide with the raw edge of the overstrip, which is cut on a warp thread; cut ½″ longer than the pin mark—on a warp thread, A; you can now pin and stitch the standard ¼″ seam. All

seams in the bias strip must be stitched on a warp thread and pressed open (Fig. 59, p. 234), before completing the circumference basting and stitching. Miter bias strips at corners of square or V-necks, B.

3. Stitch the neck seam, and trim to ⅛"–3/16", C; slash corners or curves so that seam lies flat when turned.

4. Turn the facing inside and under stitch 1/16" from the edge so it stays back, D. Press lightly. Finish by tacking to darts and seams, E.

5. Hand-hemming instead of under-stitching is acceptable only in undergarments. Some decorative stitch such as blanket stitch, feather stitch, or seed stitch may be applied on the right side to hold the facing down. Top-stitching near the edge instead of under-stitching is tailored and durable and almost invisible, F.

BIAS NECK BINDING

A good bias binding fits the shape it outlines, lies flat and smooth, is even and less than ¼" in width; has seams joined on the grain and stitching invisible.

Substandard bindings are over ¼" and uneven in width, draw, cup, or ripple, or have hand stitches showing on the right side. A poor French binding has the machine-stitching on the binding or partly on the binding and partly on the garment.

Bias bindings around lapels, collars, or any outward (convex) curve should be eased on so they will lie flat—because the outer finished line is a larger circle than the inner line where the first and the final stitchings lie. Wherever inside (concave) curves or corners are bound, the bias must be stretched.

Bias facings are handled in the opposite manner. Around an outward (convex) curve, stretch the facing on slightly. Around an inside (concave) curve, ease the facing strip on in basting so that outer edge fits without drawing. A finishing facing is flat and does not show on the right side, while a binding shows as a narrow rolled extension ⅛"–¼" wide on the very edge.

Since a binding is an extension, first cut from the neck the entire seam allowance provided by the pattern. For a plain binding, use a true bias strip 1" wide or slightly less. Pin and baste the strip around the neck with right sides and raw edges matched. Stretch the binding at points of greatest inward curve as neckline (Fig. 159, A); the bias will appear slightly cupped. Overlap the ends of the bias strip ½" (near the shoulder seam). Cut ends on the warp thread and stitch in the standard ¼" seam always used in a bias strip; press open, B.

Then stitch around the circumference ⅛″–3/16″ from the raw edge. Remove the basting but don't press now.

Turn under the raw edge of the bias 3/16″ and fold it over the seam on the wrong side. Don't baste (pin if necessary), but as you hold it in place hem the fold to (but not below) the line of stitching with slant hemming stitches, C. Avoid stretching the binding with your thumb or you will pull wrinkles in the work. Press up to the binding but do not press the binding itself too flat.

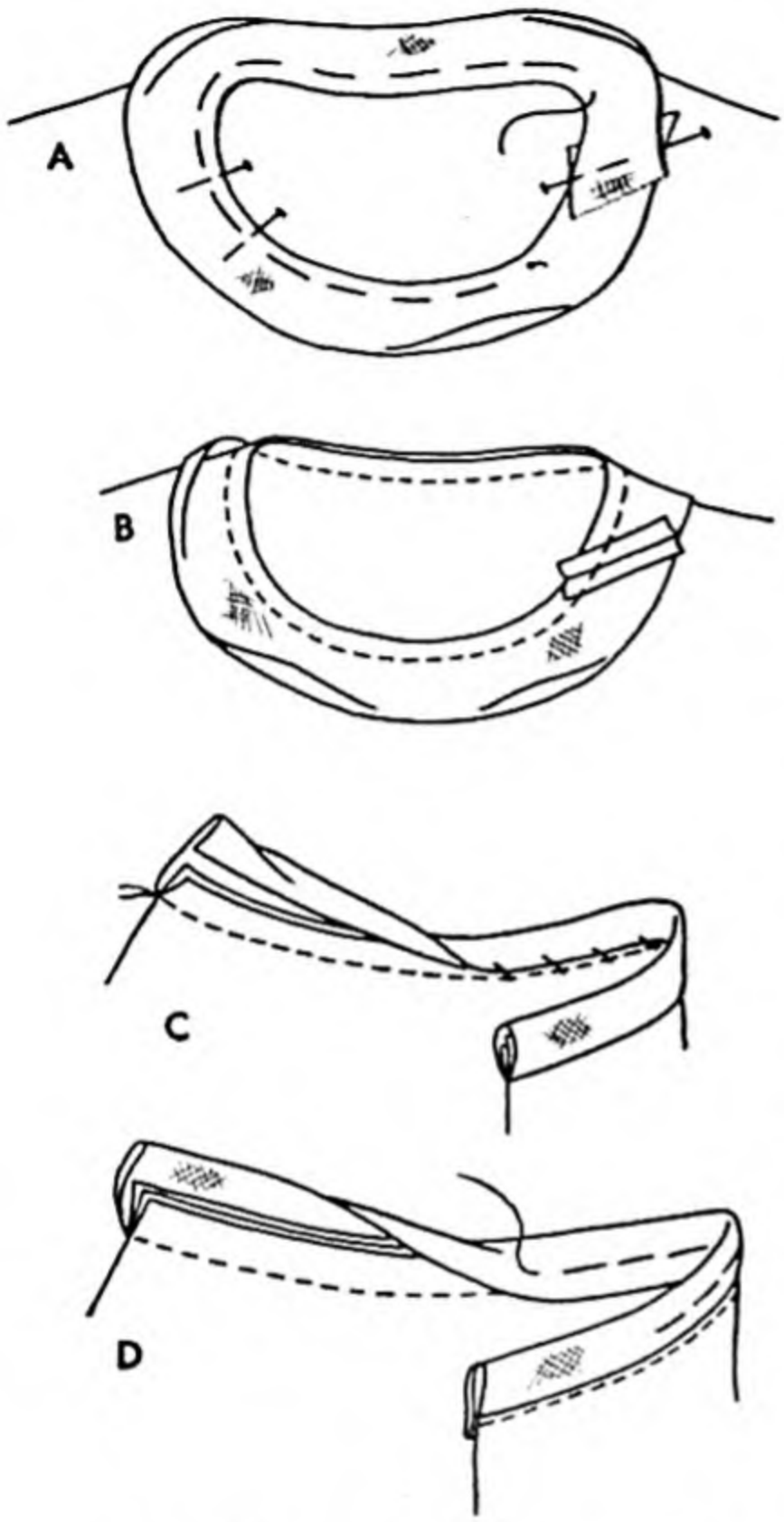


Fig. 159. Bias binding as neck finish.

Use a French binding where a thicker roll is desired on sheers. A 1¼″ bias strip is doubled lengthwise (Fig. 159, D). Baste the two raw edges to match the raw edge of the neck, stretching on the concave curves, easing on the convex. Stitch ⅛″–3/16″ from the raw edges.

Turn the folded edge of the bias over once to the wrong side and hem down by hand to the stitching. Or you may hold the fold a little beyond the stitching and baste the binding so it is even in width. Work from the right side and baste through the middle of the binding. Right side up, machine stitch in the little groove just off the binding on the garment itself.

MAKING COLLARS

THE ROUND COLLAR—FACED (LINED)

If interfacing is used, it is pinned underneath the upper collar.

The undercollar (facing or lining) should be cut exactly like the uppercollar as to grain and size (Fig. 160). To prevent the undercollar from slipping down and showing, pin the right sides

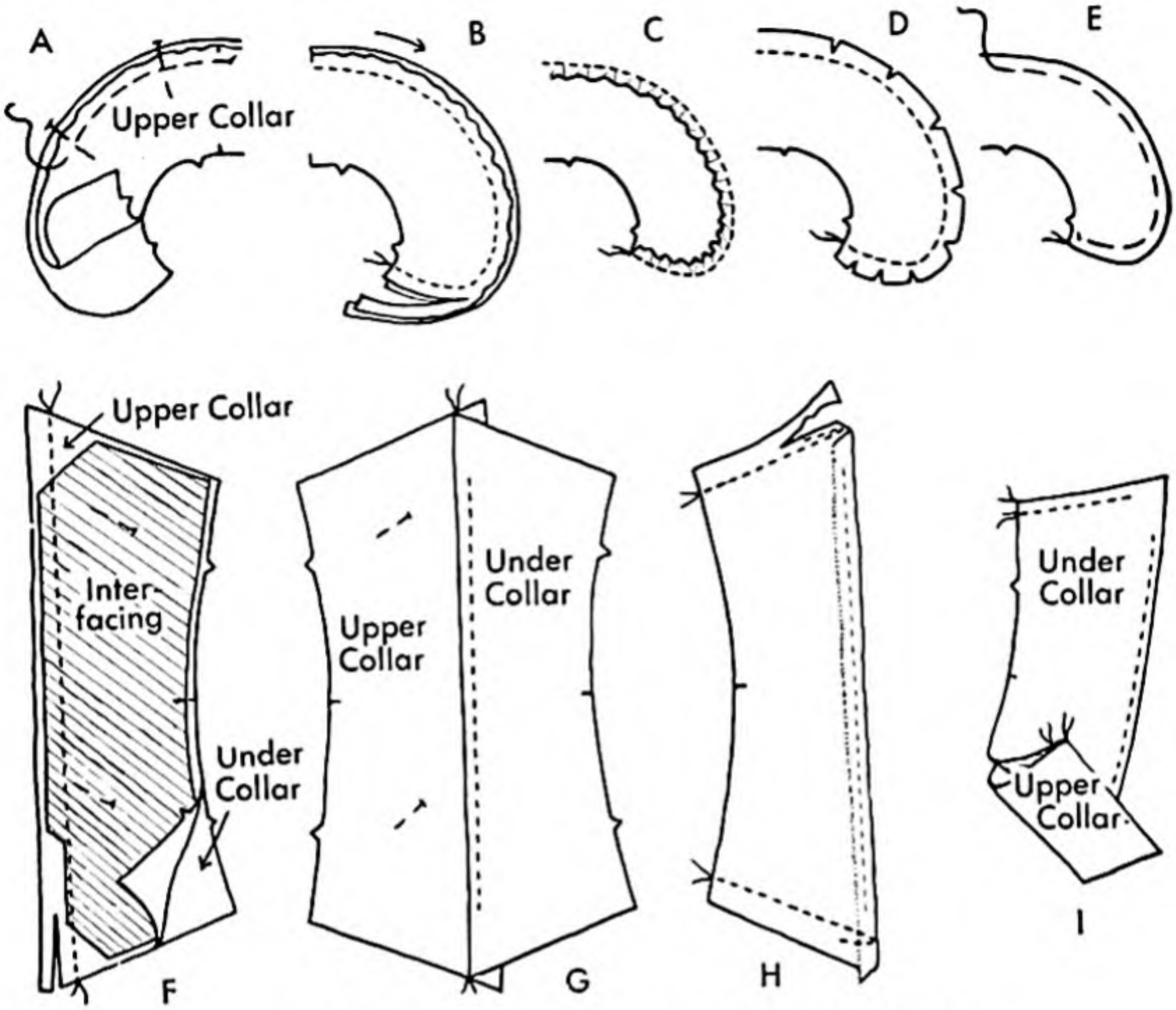


Fig. 160. Making collars—round and pointed.

of the upper and undercollars facing, but with the raw edge of uppercollar eased back ⅛″ inside the raw edge of the undercollar. Match centers, ends, notches, then in between several places. Baste with small stitches and stitch with the grain on the seam line, A. With practice you can ease-stitch without the basting.

Trim seams to 3/16″, B, and remove wedges: crease the seam to one side to determine how much extra fullness needs to be removed, C; little darts are formed; trim them off, D. (See also Fig. 127, p. 322.)

Turn collar to right side, E. Work the facing back a little from the edge and baste unless you plan to under stitch. Press lightly from the outer edge toward the neckline—*not around* the edge of the collar. Remove bastings and press to remove marks.

THE POINTED COLLAR

After pinning the interfacing in place on wrong side of upper collar, F, match right side of facing (lining) to right side of collar.

Stitch across the longer seam, F. Trim interfacing seam completely away, other part of seam to $\frac{3}{16}''$. Turn right side out, G, and, *without pressing*, use fingers to hold smooth as you under stitch—beginning and stopping 1″ from ends. Press right side out so understitched facing is concealed underneath; then turn wrong side out again to fold ends for stitching, H. Stitch, trim, and turn; under stitch ends a short distance if practical, perhaps by hand, I; press.

ATTACHING COLLAR WITH FRONT AND BACK SHAPED FACING

(Dressmaker's Method)

This method is the simplest way of attaching a collar. It has the advantage of the seam turning down toward the bodice so that a standing collar like the Chinese style sets better. Its disadvantage lies in the thickness of the seam.

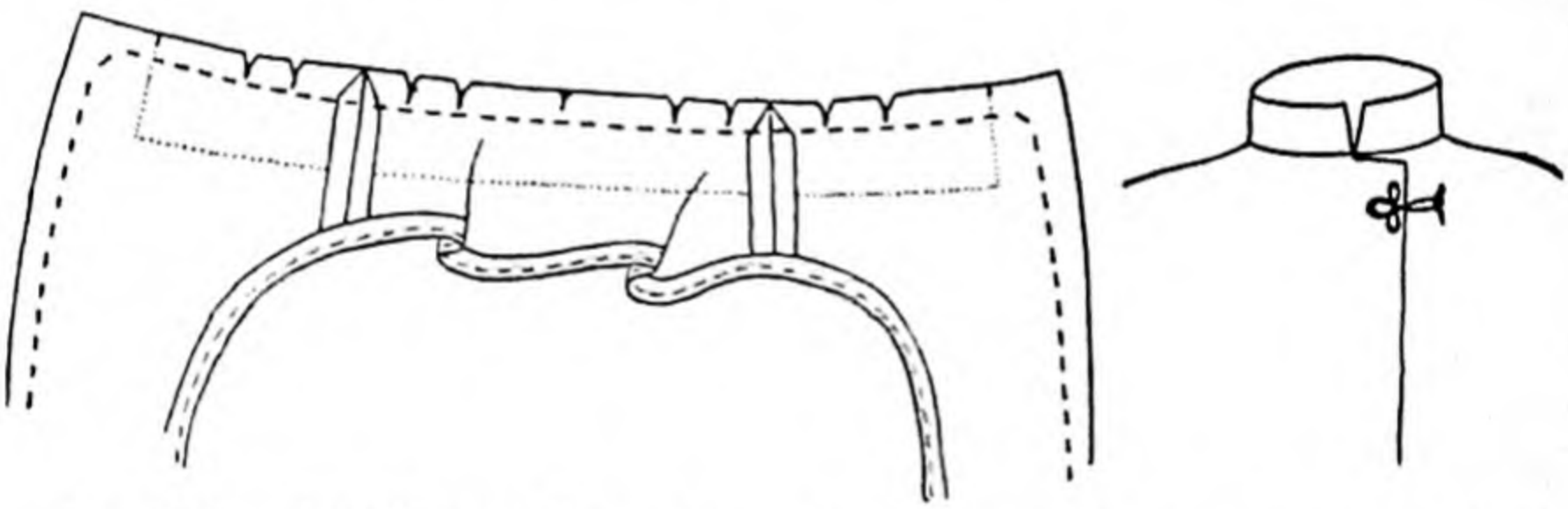


Fig. 161. Attaching collar with a shaped neck facing—continuous front and back—dressmaker's method.

In preparing a shaped facing to attach a collar, its neckline is stay-stitched (whereas for a collarless neckline this is not usually necessary) because all three edges (blouse, collar and facing) must be slashed so that they can be stitched together in a straight line (Fig. 161). Baste-stitch the collar in place on the blouse neckline matching centers and notches, being sure that ends of collar end exactly as pattern indicates.

Cover with the completed facing (Fig. 155, D) and stitch standard seam allowance, with a diagonal stitch across lapel points.

Trim, grade seams and under stitch wherever possible so as not to be visible on the outside.

ATTACHING COLLAR WITH FRONT FACING ONLY

1. Have the free edge and shoulder seam of facing clean-finished, and the neckline stay-stitched (Fig. 155, E). Have the collar complete except neckline seams (Fig. 160, I). Slash curved seams in necklines of blouse, collar, and facings so they can be matched together to make a straight line for stitching.

2. Attach back of undercollar to back of blouse from shoulder seam to shoulder seam right sides facing (Fig. 162), through two layers, A. Baste CF's of collar ends to CF's of blouse on neckline seam from CF to shoulder, B—through three layers.

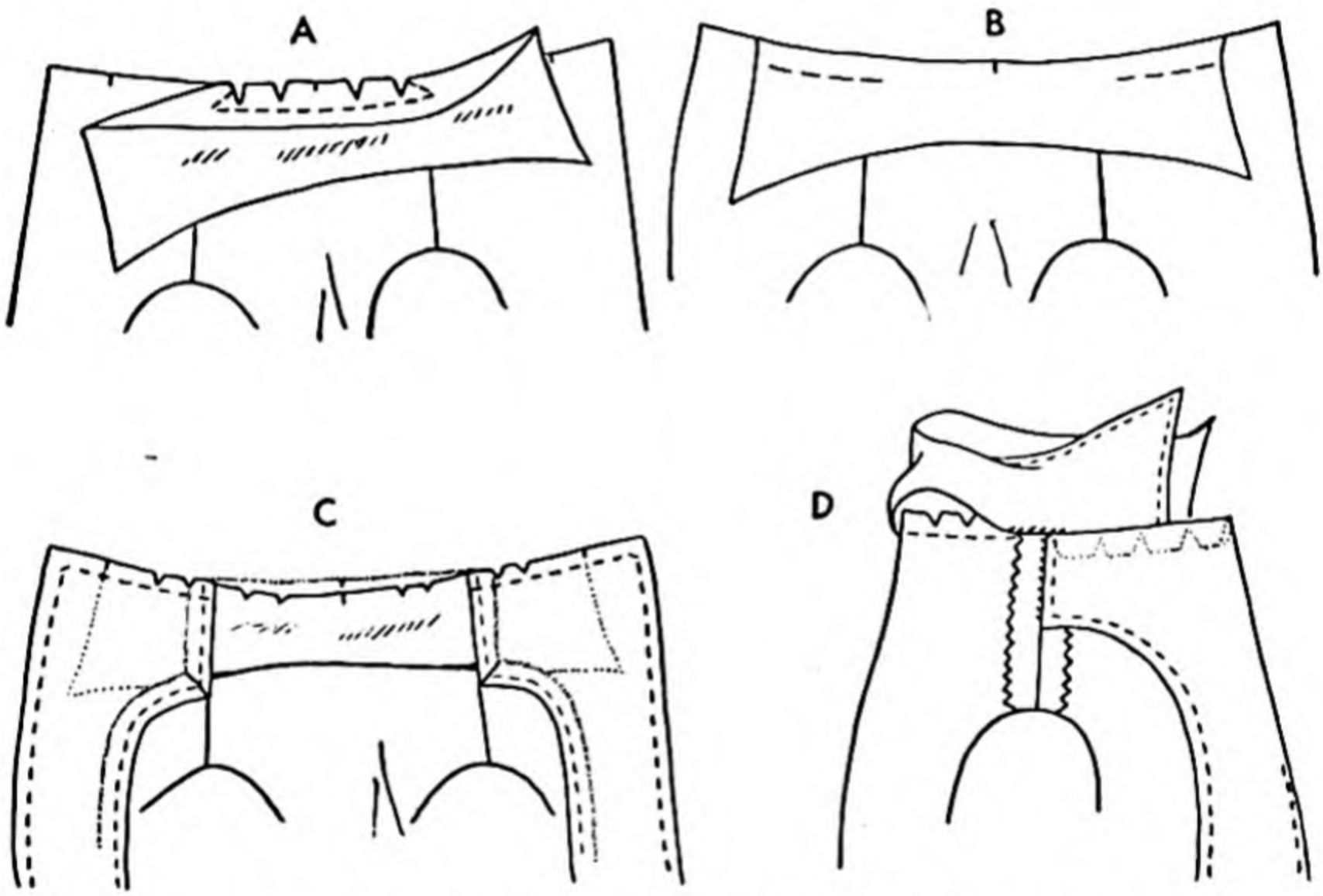


Fig. 162. Attaching collar with front facing only.

3. Pin and/or baste the facings over the collar fronts, matching corners, centers and shoulder seams, C. Machine stitch from bottom of blouse up to corner of lapel, pivot (with diagonal stitch or two) and stitch along neckline to shoulder seam (through blouse, collar of 2 or 3 layers, and facing) on both the right and left halves.

4. Finish by trimming, slashing, and grading seams. Turn the facing to wrong side and under stitch to its seam wherever it is needed to keep it from rolling free at outer edges and where it won't show from right side.

5. At the back of the neck, clip the neckline seam of blouse and collar at shoulder point so that the seam can be turned up into the collar, as a band. Hand-hem invisibly to cover the original seam stitching on both the neck and the shoulder seams of facing.

ATTACHING COLLAR CUT IN ONE WITH LAPEL

The collar cut as part of the blouse front like a shawl collar is simple to make if you accurately stay stitch shoulder and neck seams pivoting corners. (Catch interfacing as you do so.)

1. *Reinforce* on the traced seam line around the *inside corner* where front shoulder and collar seams meet but *do not slash* even for a fitting until shoulder seams are complete (Fig. 163, A).

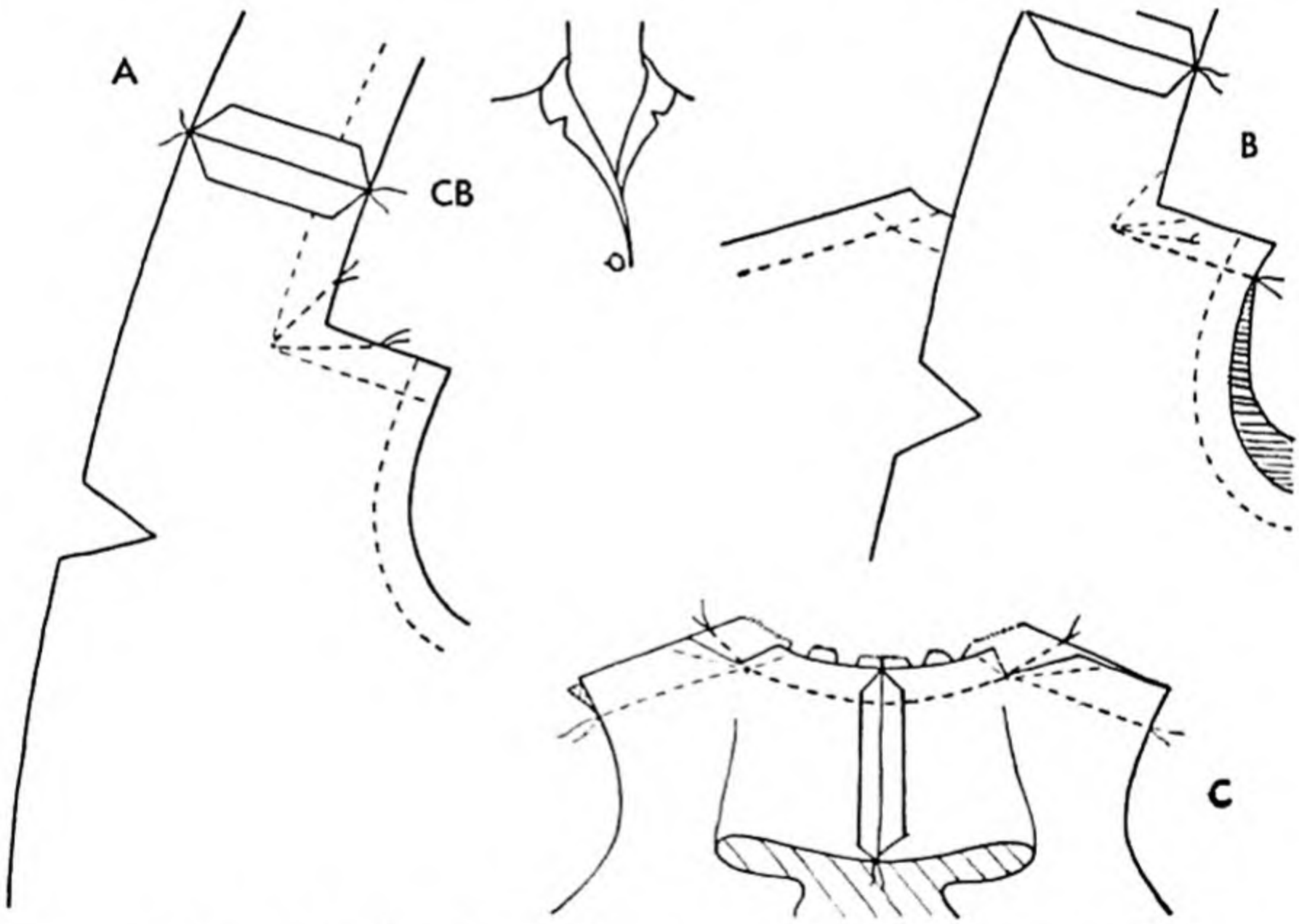


Fig. 163. Attaching collar cut in one with front lapel.

Stay stitch as usual other places. Stitch CB seam of collar and trim to ¼″; trim off interfacing to the stitching line. Press open. Prepare facing with CB seam slightly narrower; clean finish free edges.

2. Join blouse front and back shoulder seams, B, matching end of front slash with exact point where back neckline intersects back

shoulder seam; stitch with a retracing at neck end of shoulder seam.

3. *Slash the inside corner* and the curved back neck seam so it will straighten out, C. Match corners and centers to stitch back neckline across the ends of slashes.

Press shoulder seams open, the neck seam up. Apply facing as usual (Fig. 161).

THE NOTCHED COLLAR

(Tailor's Method)

A convertible notched collar may be worn open or buttoned up (Fig. 164, A and B). The collar C, which has its short end continuous with the opening of the garment, may be made by the same method. The collar itself is a rectangle with the neck edge usually slightly curved. It is accompanied by a facing which matches the front shoulders and neck of the garment as to shape and grain. Both the undercollar and the fronts are interfaced, usually the bias-cut undercollar is first quilted to the interfacing; the seams are stay-stitched.

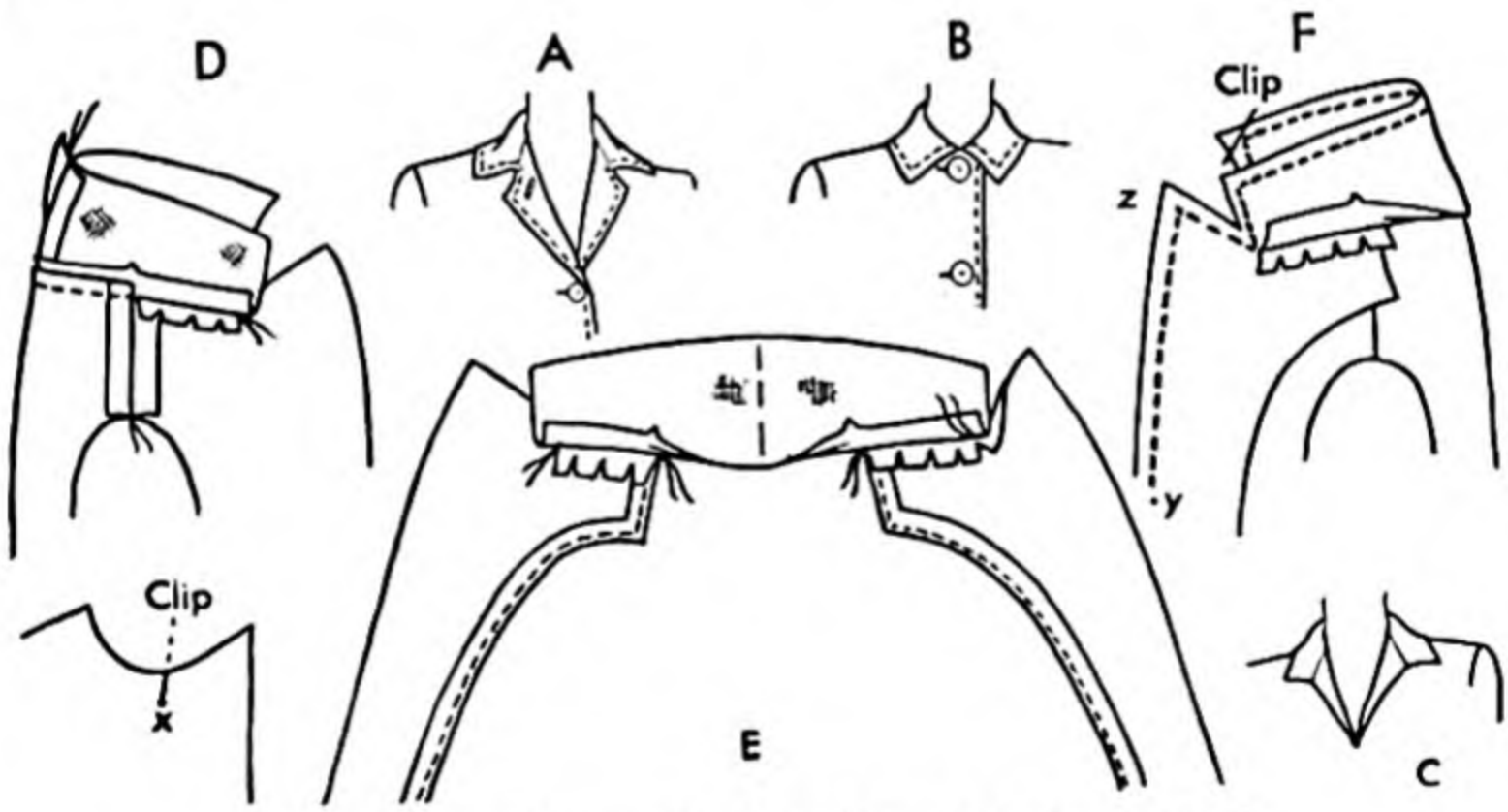


Fig. 164. The notched collar—tailor's method.

The tailored convertible collar is most easily made by completing the crosswise (circumference) seams *before* stitching the silhouette or lengthwise seams of collar and lapel; this method reduces neckline bulk.

With right sides facing, pin the neckline of the undercollar to

match the neckline of the garment at CF and CB, notches, and corners of lapel or ends of collar. Slash all curves to the stay-stitching until the necklines match and are straight for stitching. Baste and stitch as a plain seam (Fig. 164, D).

Trim to ¼″ (½″ on coats). Clip the garment at the shoulder seam and where it meets the collar, *x*. Clip the neck curve of the garment seam and press open in the front, but toward the collar across the back.

Lay the outer collar on the undercollar and mark the points which match the shoulder seams. Lay the front facings in position to match the garment right side out. While placed thus, pin the upper collar to the facing for a plain seam with neck edge seam lines matched, with right sides of the material facing, with shoulder seams matched, and with the ends of the collar matching the same point on the lapels as it did on the undercollar. Check to see that you have the right and left halves exactly alike.

First slash these neckline seams and pin—the right front of the neck and the left front of the neck, E, so that they exactly fit the garment and the undercollar. Baste and stitch on the seam line. Remove bastings. Trim, clip the curved neck edges, and press open.

Complete the lengthwise seams (silhouette of collar and lapel) as follows:

Place the outercollar and facing with right side of fabric facing the right side of the undercollar and garment, F. Match corners, centers, notches, and lapels. Stitch in one continuous line up the front, around the lapel, end of collar, across the silhouette edge of the back of collar; then down the other half.

Finish seams by trimming, grading, and clipping. Press open where possible on the point presser. Turn right side out, manipulate edges; under stitch, or baste ⅛″ back for top-stitching. Loosely tack the two front neck seams together inside.

Finish the back of neck by clipping the neck seams at the shoulder. Turn the outside collar neck seam under ¼″ and hem by hand to the machine-stitching like a band or bind neck seam with tape so it can be pressed downward (Fig. 166, B). (For coats, see Chap. 25.) Tack the shoulder seam of facing to shoulder seam of garment. Allow buttons and buttonholes to hold the facing in place down the front.

ATTACHING NONCONVERTIBLE COLLAR WITH BIAS FACING

Complete a rolled collar (as made in Fig. 160, E) by holding it in a rolled position and pinning so that the undercollar sets well up from the lower edge of the upper collar and not showing at the

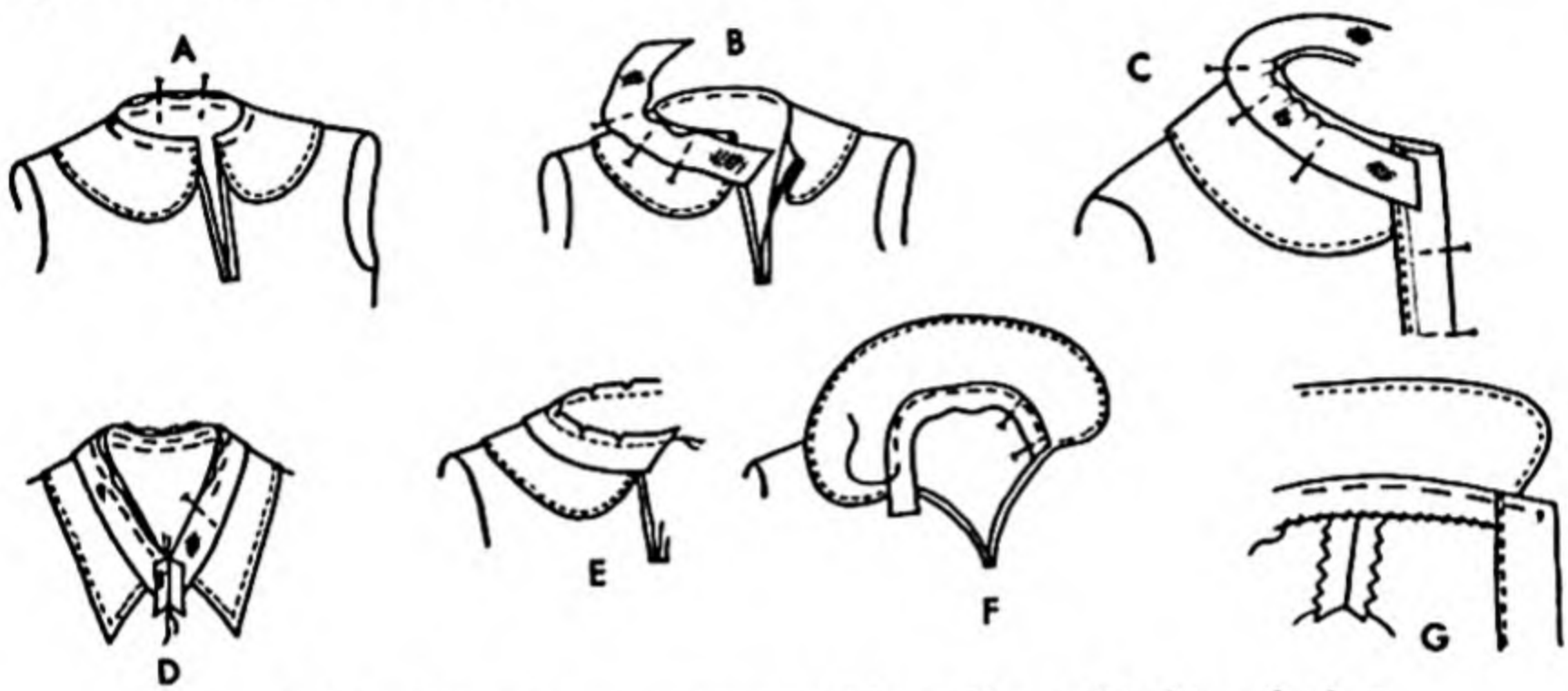


Fig. 165. Attaching nonconvertible collar with bias facing.

CF edge. Stay stitch the two necklines together; slash to the stay stitch line wherever curved.

Clip to the stay stitch of the neckline seam of the blouse. Match the CB, CF, and notches of collar to those of neckline; baste on the stay-stitching.

Apply a bias facing as in Figures 158 and 165. This method is not popular because much basting is needed for good results and many workers fail to ease in the bias strip sufficiently. A shaped facing (Fig. 161) is easier; keep the back facing narrow so that it won't show below collar.

ATTACHING COLLAR AS A BAND

A straight collar not intended to be convertible is very easily attached like a waist band to a skirt. The curved neckline should first be slashed to the stay-stitching until it is straight enough to fit the band (Fig. 166, A). For the tie collar, B, sew right side of band facing right side of blouse (for a band that turns over like a convertible collar, place right side of band facing wrong side of

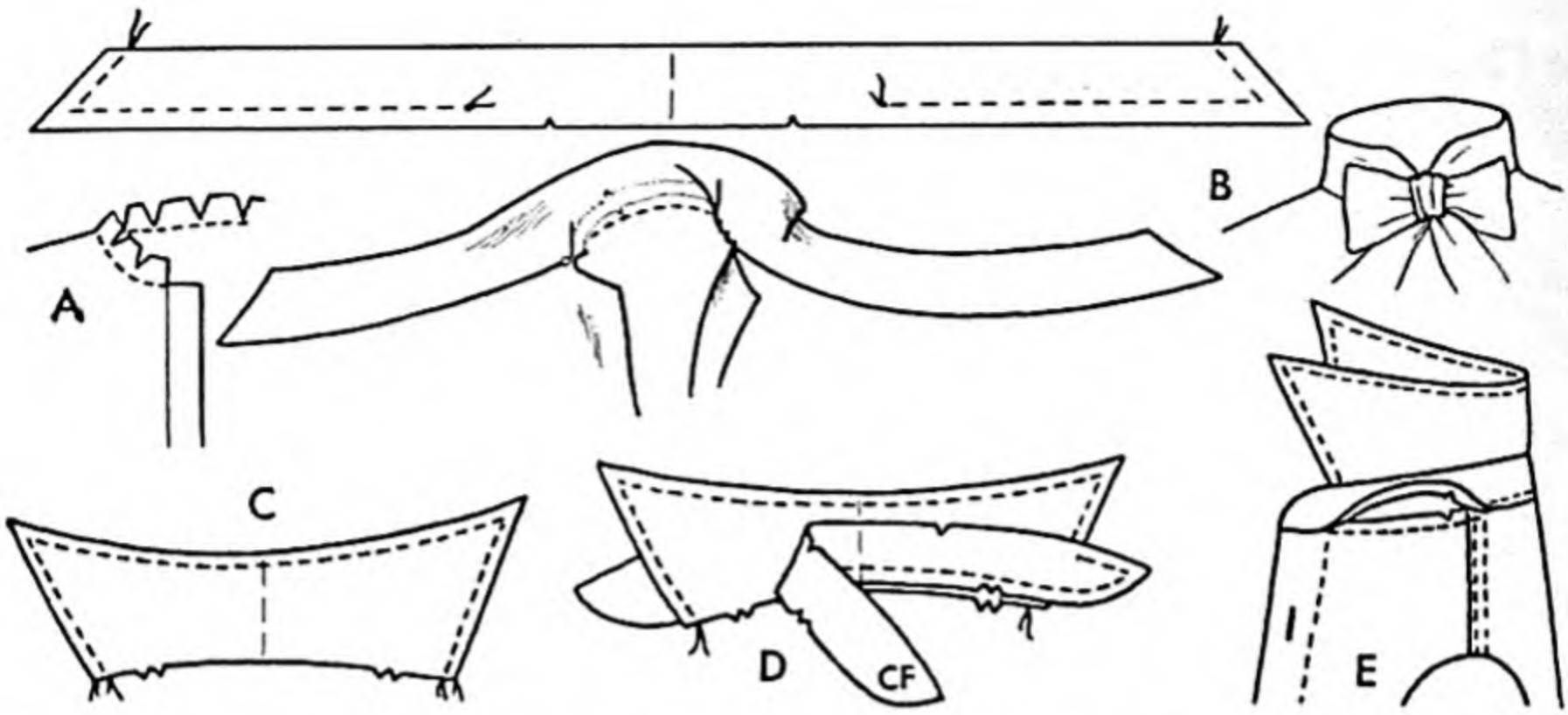


Fig. 166. Attaching collar like a band or binding. A, finished inside by hand. B, tie collar. C, shirt collar; D, attached first to stand; E, then stand sewed to wrong side of shirt and finished outside by machine.

garment). Trim seam to ¼″ and hem by hand, catching machine stitches only so that none is visible on outside of garment. Be sure that ends are flush with opening and secure.

STANDING SHIRT COLLAR

A standing shirt collar is made of two parts: the collar proper and the band which supports it, called "the stand" (Fig. 166). Matching centers throughout is vital for correct neck size.

Stitch upper- and undercollars together, trim, and turn. Press with seam out at very edge. Stitch ¼″ from edge, C.

Insert the collar between inner and outer band sections, D. Stitch on the seam line and trim to ⅜″ width. Turn right side out and press.

Pin, baste, and stitch the inner stand to the inside of the shirt. Turn the free edge of the outer stand down over the seam and stitch it, E, on outside of garment.

BASIC PRINCIPLES

1. To keep seam lines at inside (concave) curves and corners smooth and as planned in shape and size, because the *inside line of concentric circles* (or *similar shapes*) *is smaller than the outside,* slash them before turning back or under.

To be safe, it is wise not to slash until after stay-stitching and fitting.

To make outward turning (convex) curves and corners in seams lie flat without pleats or bulk when pressed back, remove wedges, miter corners and trim seams.

To obtain a smooth, unpuckered bias *facing*, stretch strip around inside curves, ease around outside curves when stitching.

To obtain a smooth, unrippled bias *binding*, ease strip around outside curves, slightly stretch on inside curves.

2. To avoid wrinkles on outside of garment finished with an inside facing, be sure that facing matches grain and shape of garment and that it is made slightly smaller by taking slightly deeper seams.

3. To prevent a facing from showing around the edge being faced—cut it slightly smaller; or stitch a narrower seam on the garment than on the facing—this may require hand-basting to ease-in inequality; slash inside corners and curves, notch outside corners and curves; trim enclosed seams to ⅛"–¼" wide; after turning, work out the seam so that facing is 1/16"–3/32" back from edge with no channel visible at edge; baste and press, or top stitch, or under stitch to keep it back; tack free edge loosely to other construction so that no hand stitches are visible on outside.

4. To under stitch a facing that has a corner, first seam the longer side only and under stitch it to within 1" of each end, then seam the shorter side. Enclosed seams must be narrow and slashed but not pressed before under-stitching.

5. To be sure that hand-hemming on a band or binding does not show through on outside of garment, catch the hemming only in the machine-stitching of the seam.

For durability, make the stitches about ¼" apart or less, *not* slip stitches.

For speed, use *slant hemming not vertical* hemming stitches.

14

SLEEVES

How can a sleeve larger than the armhole be sewed in to make a perfectly smooth line without puckers? Is it absolutely necessary to baste a sleeve in the armscye or could one just pin and stitch? Should the sleeves be put in before or after the neckline is finished?

Some people never have any trouble getting sleeves set into the armholes, while others say they "never have any luck." Satisfaction is more likely to result if we know how a good-looking sleeve should appear, what must be done before sewing the sleeve in, how to set it, and how to press and finish it. Review the standards for a well-fitted sleeve, (p. 368).

SETTING A PLAIN SLEEVE

PREPARATION

What procedure will insure a professional appearance? We have already learned in previous chapters most of the steps, which are summarized below:

1. Use a pattern of the correct size. Do not try to use the sleeve pattern of one company in the armscye of a pattern of another company, or a size 14 sleeve pattern in a size 12 blouse. Check the pattern to provide 2" or more of ease in width at base of sleeve cap, depending on current fashion.

2. Such firmly woven materials as taffeta, chintz, polished cotton, and broadcloth cannot be eased smoothly into a standard armhole and should be reserved for kimono, raglan, shirt, or sleeveless styles. Woolens, linens and spongy fabrics are ideal for easing and shrinking.

3. Cut both sleeves with the grain lines of the pattern exactly on the grain lines of the fabric. Have marked notches and a snip at the highest point of the sleeve cap.

4. Have sleeve cap ease-stitched (Fig. 104, p. 295). Before closing the lengthwise seam, draw up the ease-stitching to fit the armhole—all *except* the top 2″ which is straight across, not bias like the sides and therefore resists shrinking smoothly (Fig. 167, A). Do not pull threads tighter than the armhole, or you will create gathers and pleats.

5. At the first fitting (Fig. 152 and p. 362) (a), check width of sleeve; (b) allow about 1½″ of fullness to ease over upper cap above notches; (c) adjust this ease to balance front to back, by moving the snip marking highest point at top of sleeve cap (often ¼″–⅜″ forward).

6. After the first fitting carefully unpin so as to preserve the distribution of eased-in fullness adjusted in fitting. *Steam press* (Fig. 167, B)

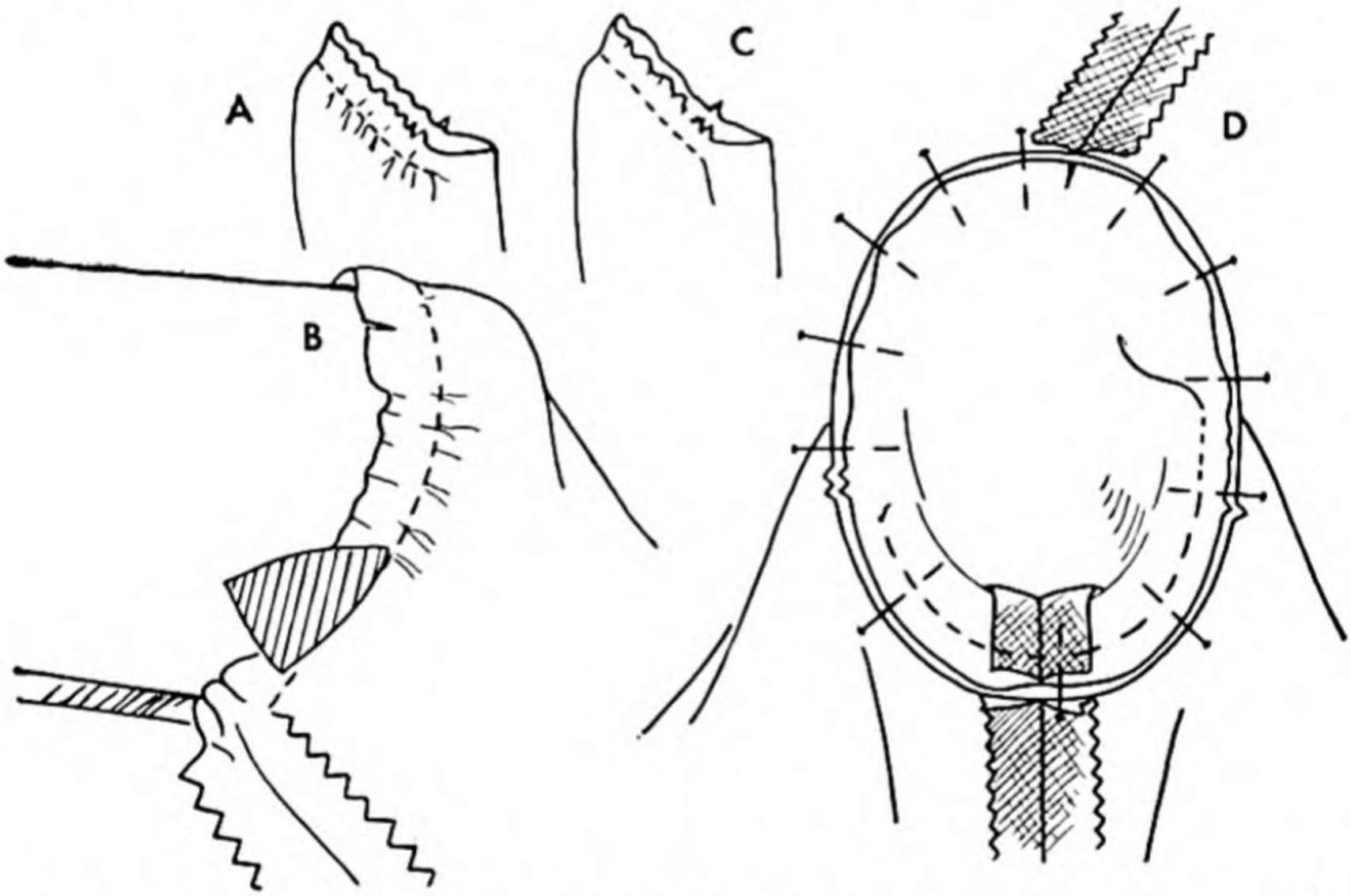


Fig. 167. Steps in setting a sleeve. A, ease stitch pulled up to fit armhole for first fitting. B, shrinking out fullness after first fitting. C, smooth cap resulting. D, basting for second fitting. See Fig. 242, p. 489.

to shrink out the fullness. With sleeve cap wrong side up over the end of pressboard, or rounded cushion, cause the gathers to disappear on the sleeve side of stitching (there will be a few pleats on the seam side) by rotating side of the tip of the iron a little at a time until a smooth, rounded cap results (Fig. 242, p. 489). Work from the seam side and

let the iron come not over ¼"–½" on to the sleeve proper. Let the fabric dry before basting in.

Press elbow darts and seams of sleeve, and all seams of bodice entering the armholes.

BASTING

Have the sleeves right side out. Pull the right sleeve up on your right arm. Thrust your right arm from the inside of blouse out through the right armhole. Pull the two off gently, turning blouse wrong side out, *but not the sleeve,* so a plain seam can be pinned and basted with the right side of the sleeve to the right side of the blouse.

Hold the sleeve side of the seam facing you, because it is fuller, always under your left thumb. Keep turning the armhole around as you work so you look into the sleeve.

Pin the snip marking highest point of the sleeve cap to the highest point of the armhole, seam lines matched. Match notches and underarm seams or low points corrected at first fitting (Fig. 167, C).

Insert the four pins exactly on the seam lines and at right angles to the edge, heads up. Now place one or two pins between each of them about 1" apart, not over 10 or 15 pins in all. Later you may be able to machine stitch the armhole without basting, but you would not be sure that the ease is perfectly distributed without a fitting.

It is easier to pin and baste the under half first because it usually has no fullness. On the upper half see if you can flatten out the excess fullness between the pins; if not, try shifting the fullness to the more bias curve of the sleeve cap, but not across the top 2" which is straight. If it is still too full, check to see if the cap can be narrowed by taking a deeper seam along the sides but not the top of the cap. This width should have been checked at the first fitting. Hold the sleeve toward you as you baste—the lower half with ⅛"–¼" stitches, the upper half with shorter stitches. Keep your left thumb on the fullness; flatten the fullness down and ease it onto the needle as you run the needle along the seam line to avoid little puckers or pleats (Fig. 129, p. 324). Avoid pulling the basting

thread too tight. Do not take any back stitches. Small stitches prevent pleats forming.

Turn the garment right side out to see if the armhole seam line follows a smooth curve; if not, rebaste. If you have difficulty in obtaining good lines, use a gauge the width of your seam allowance to help place pins and check bastings. Baste the left sleeve in the same manner.

For machine-basting study Fig. 108, p. 302.

You are now ready for the (second) circumference fitting of the garment (p. 259, Figures 143, p. 346; 151, p. 361; 152, p. 362). Right side fitting may require pins across the seam followed by slip-basting (Fig. 119, D, p. 313).

STITCHING THE ARMSCYE

When the circumference fitting results in both sleeves hanging free of wrinkles with grain lines straight (Fig. 143, A), machine stitch on the seam line. Stitch with the sleeve side up so that you can see and help distribute the fullness under the presser foot (Fig. 108, p. 302). (Some workers prefer to stitch with the full side next to the feed and the garment side up so they can stitch a truer curve.) Hold the seam firmly to avoid puckers and use a pushing tool (Fig. 107, p. 299). End by retracing overlapping for about an inch near the underarm seam. Be sure the tension is a good lock stitch and elastic (Figures 114, p. 306, and 168, A).

FINISHING THE ARMSCYE

Examine your stitching for possible irregularities or any little pleats in the seam of the eased-in fullness. Correct, then remove bastings. Trim the seam to ⅜″ width. In sheers, wash dresses, or garments receiving much strain, place a second row of machine stitching about 1/16″ from the first stitching nearer the raw edge (Fig. 168, C). The raw edges may be pinked or overcast. Binding and French seams are now out of date because they interfere with a smooth set or press.

Press the seam in the direction suggested in your pattern. Currently a standard plain sleeve is usually pressed with the seam toward the sleeve where it adds to the padded effect. If the seam is

pressed toward the garment, as it must be in gathered caps to give a real set-in appearance, the upper half of the armscye, but not the sleeve cap seam, will need clipping where it curves. For this reason the second row of machine-stitching is a safety device. (For details of pressing, see p. 488.) Give a very light press for the current soft look—a press cloth over the right side insures against a little pleat along the seam (Fig. 243, p. 490).

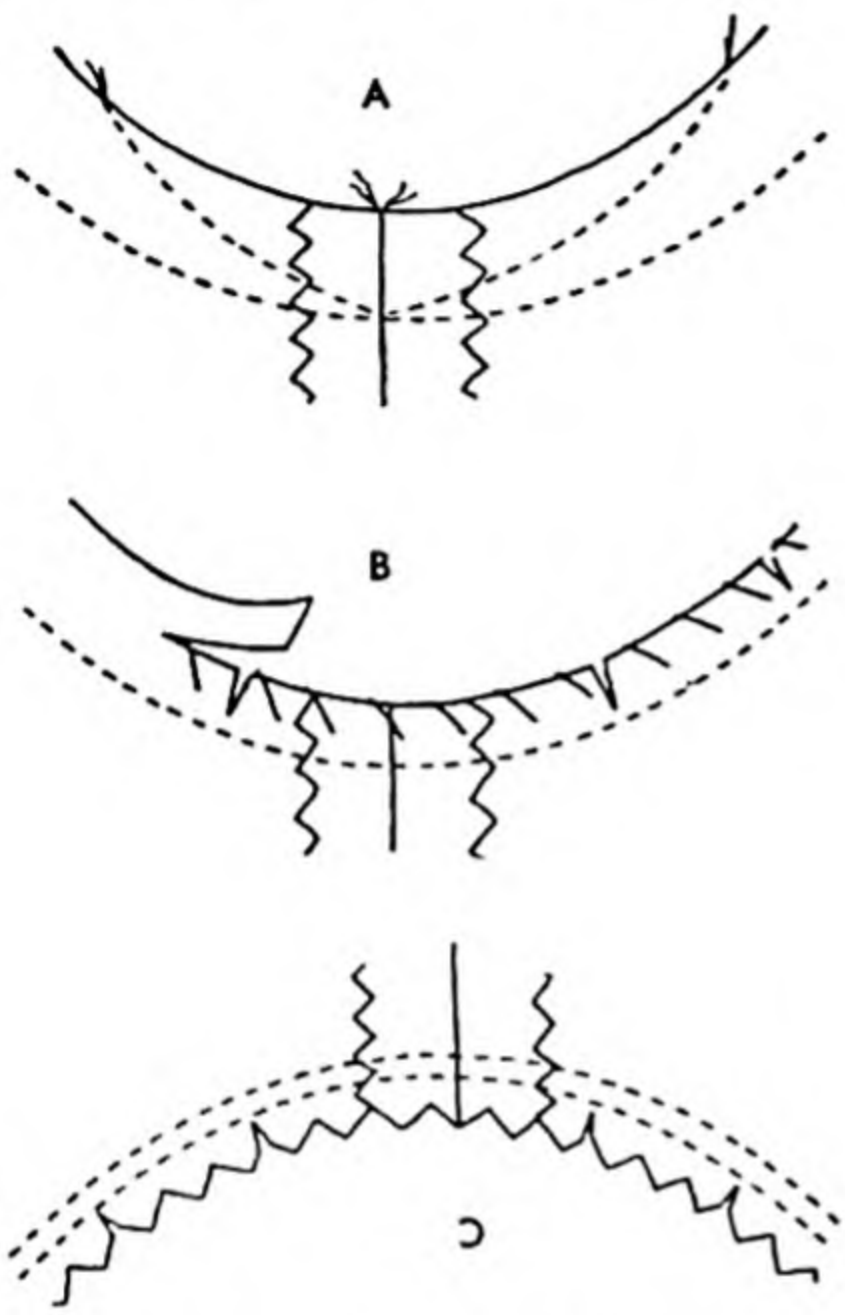


Fig. 168. Armscye finishes. **A,** retracing ends of machine-stitching on seam line. **B,** trimming to 3/8", slashing concave curves, and overcasting. **C,** another row of machine stitches 1/16" inside first row.

Shoulder pads are not always in fashion but are almost always used in coats where padding without a cover is used. They vary in size and shape. Watch style trends and follow pattern guide sheets for details. Pads must be used during fitting and fastened in place after the armscye is steam pressed to a molded curve. Pin in the shoulder pads with pins on outside. At the third fitting adjust in the best location. Baste the pad to the shoulder seam loosely. Tack the pad also at the point where it meets the armscye seam. Do not let these stitches show on the outside of the garment—keep them loose but have the ends secure.

To soften the top of the cap cut a bias strip of self material or outing flannel about 2" wide and 7" long (Fig. 169). Fold it lengthwise and baste smoothly with its raw edges matching the raw edges of sleeve cap and on the sleeve cap side of the armhole seam; let it taper off about 1" above the notches; then press all layers lightly down toward the sleeve.

Finally, on blouse make lingerie guards, B, on both shoulder seams or pads to keep your bra and slip straps from sliding off the shoulders and to anchor the shoulder seam at the right place.

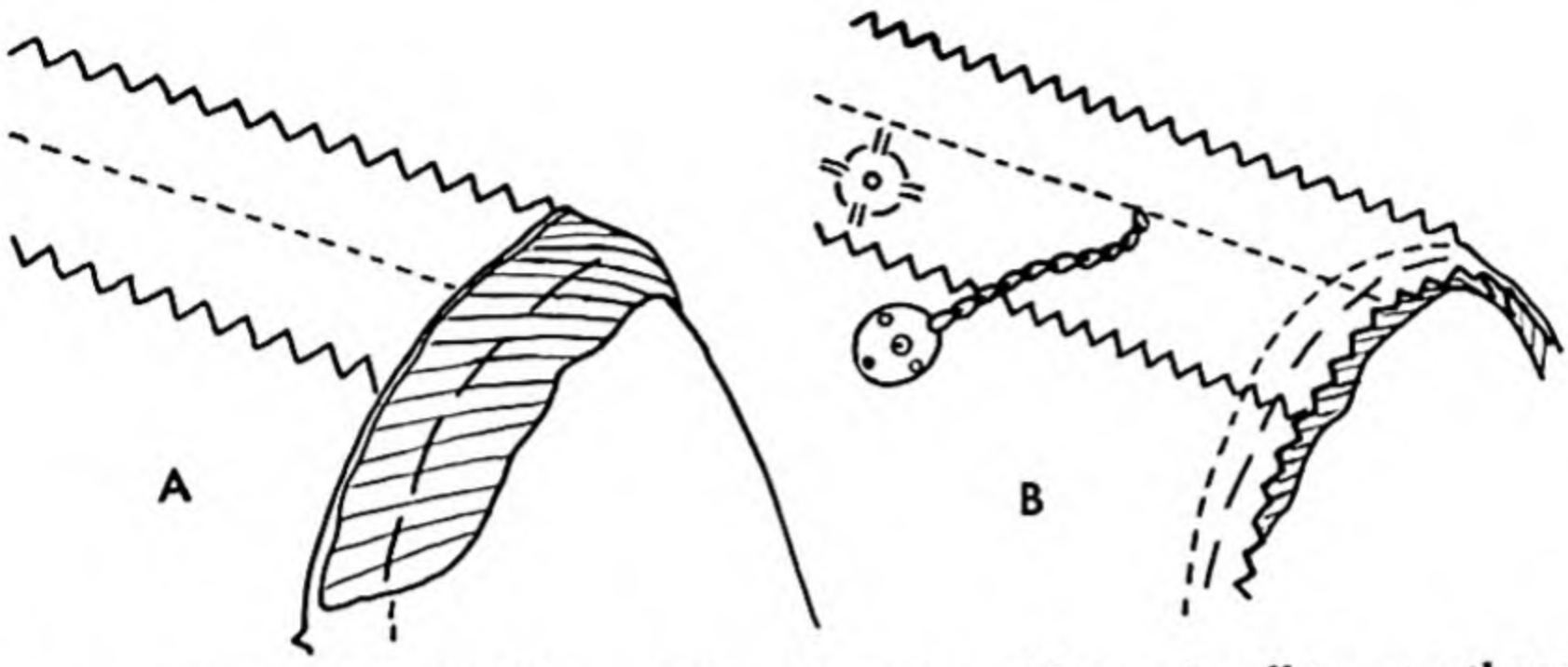


FIG. 169. A, bias fold basted into sleeve cap adds a soft roll to smoothness of smartly tailored sleeve cap. B, sleeve cap pressed very lightly toward the sleeve. (Lingerie straps add to comfort and to proper set on shoulders. See Fig. 225, p. 466.)

SETTING OTHER TYPES OF SLEEVES

GATHERED SLEEVES

Gathers are usually placed between the notches in the upper part of the sleeve only. They may be fine running stitches made by hand or long, loose-tension stitches made on the machine (p. 294–95). In either case, they will set beautifully if two or three rows are made, the first row on the seam line, the second ⅛″–¼″ nearer the raw edge, and the third the same distance on the other side of the first row. Do not tie ends of gathers until the armhole has been stitched.

Pin the gathered sleeve into the armhole at the highest point, at the notches, and at the lowest point. Hold the sleeve toward you and distribute the gathers evenly with pins about 1″ apart. Wrap the gathering thread ends around a pin (Fig. 139, p. 335). Use small bastings to keep the gathers from pushing up in big bunches. After fitting, stitch on the seam line, with gathers up next to the presser foot. The gathering thread below the seam line may be removed. If evenly done, it looks more professional to leave it. French dressmakers use this technique.

The gathered sleeve sets more smartly and gracefully if the seam is pressed toward the shoulder, not back into the sleeve; therefore the armhole seam will need several slashes on curves.

SLEEVES WITH DARTS IN THE TOP

Stitch the darts at top of the sleeve after basting and fitting. During fitting, see if they should be taken up more to fit the armscye smoothly or if their location is balanced with the shoulder seam.

KIMONO SLEEVES

The kimono sleeve cut in one with the blouse should be fitted more loosely than a plain set-in sleeve. The longer the kimono

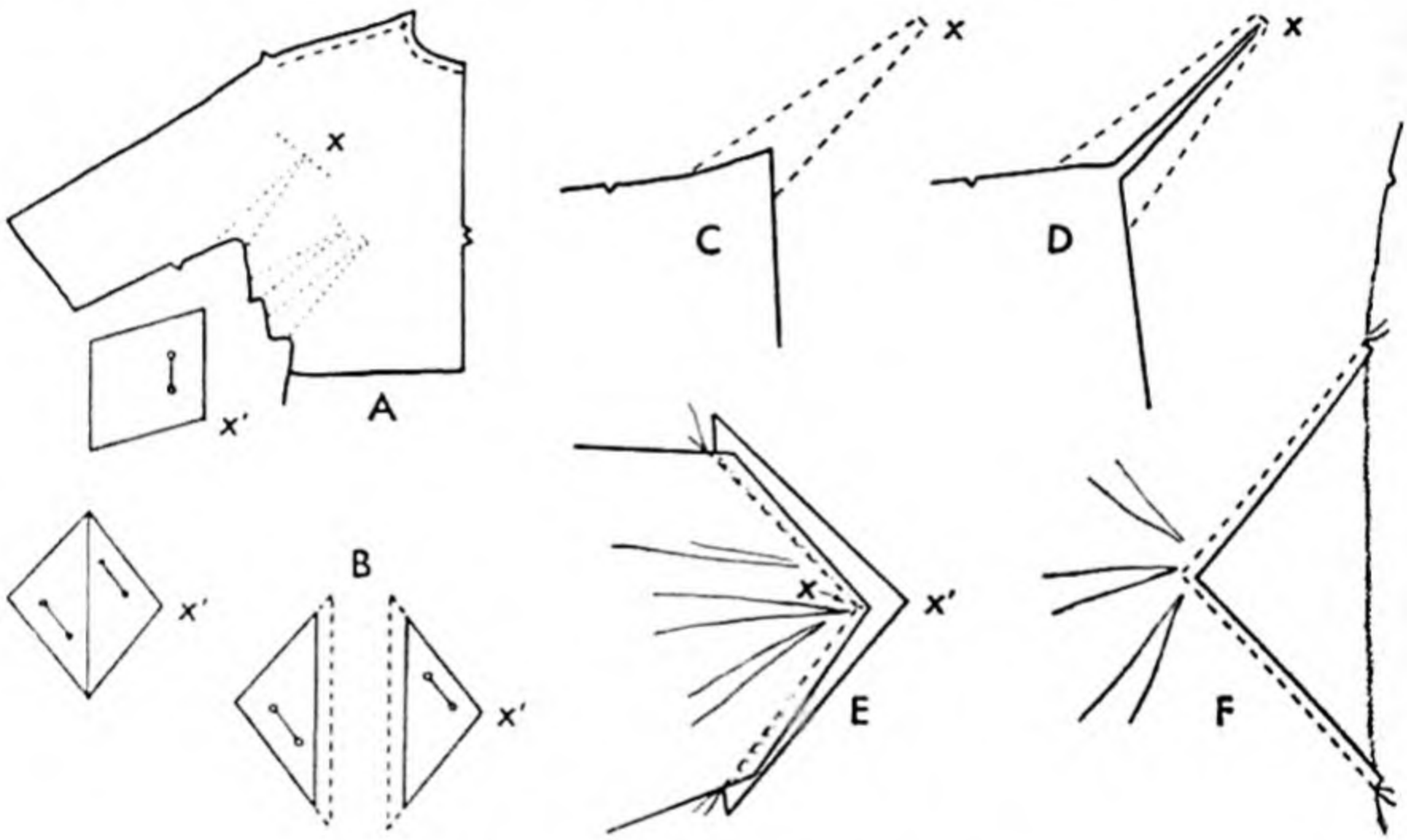


Fig. 170. Gusset for kimono sleeve.

sleeve is, the looser it should be. The underarm concave curve must be clipped to prevent puckering when it is turned and pressed. The seam may be reinforced by using blanket or buttonhole stitches around the slashes. A double row of machine stitching also helps.

Gussets prevent underarms of kimono style sleeves from drawing and tearing out. Trace the line of perforations and the termination point (Fig. 170) as for any dart, A. Note grain line in gusset pattern. If it is a diamond, not two pieces, draw another grain line parallel to it on other side, B. Slit the pattern and add seam allowances. Note that underarm seams of the gusset are bias, the corners that reinforce the blouse are on the grain.

Stay stitch the underarm dart, C; and slash to the termination point, D.

With right sides facing, E, stitch gusset to slash: begin with seam (½″–⅝″) width pattern designates, slip point of slash back from corner of gusset so that seam on garment is tapered but seam on gusset is standard throughout, pivoting at corner.

Turn to outside of garment, F, and top stitch on garment side of seam through three layers to strengthen the tapered garment seam.

After inserting the four gusset pieces (half-diamonds), complete other details as darts; stitch shoulder and underarm seams thereby joining the bias cut of the gussets. Make seams match. It is easier to put in a gusset this way than to attempt to insert a diamond in a four-sided hole.

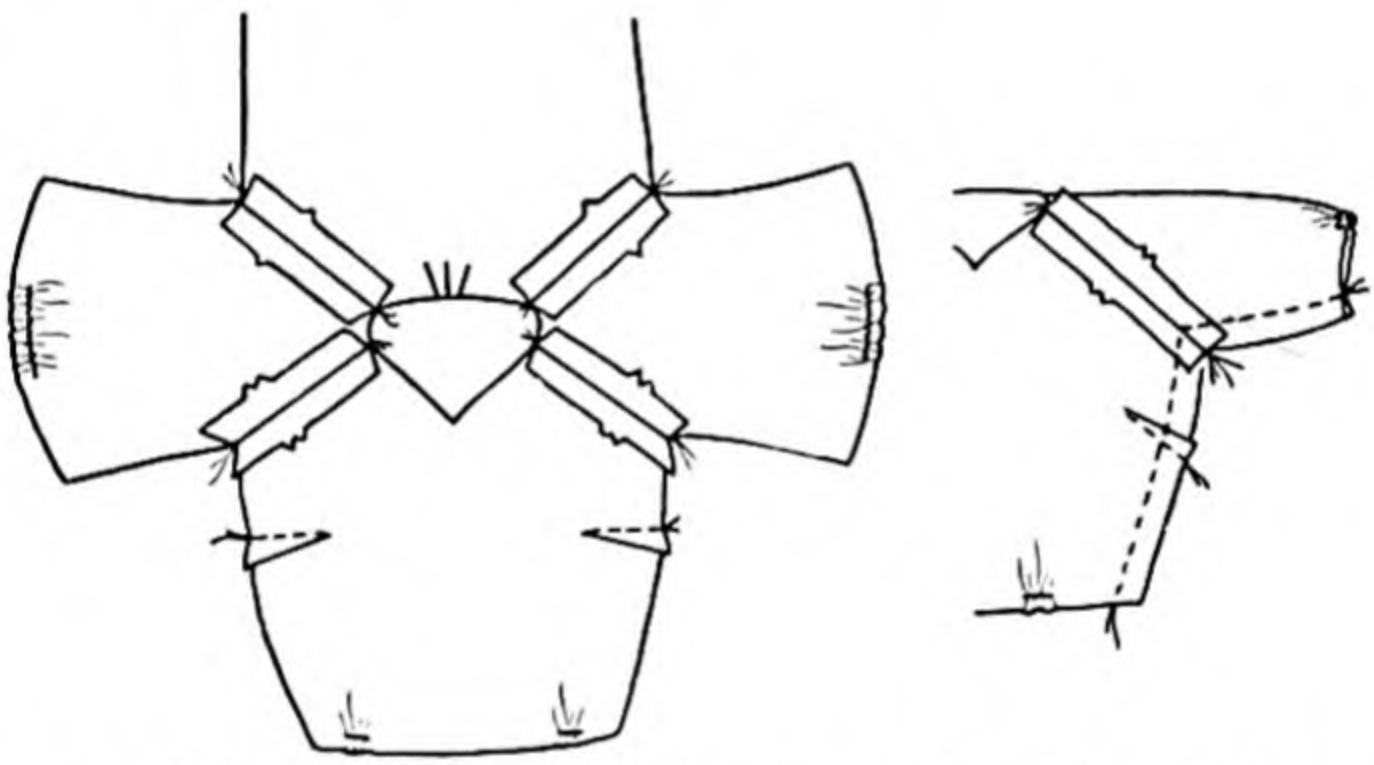


Fig. 171. Simple method of making raglan sleeve style.

RAGLAN SLEEVES

The slanting seams of the raglan sleeve may be joined to the body of the blouse before making the underarm seam (Fig. 171). The sleeve seam and body seam are made as one continuous seam similar to the underarm curve of a kimono blouse. It will need clipping on curves to relieve strain and, possibly, retracing.

EPAULET SLEEVES

There are several methods of preparing an epaulet sleeve, but the following procedure is simple. Stitch the sleeve seam and the underarm blouse seam and finish separately. Stitch the circumfer-

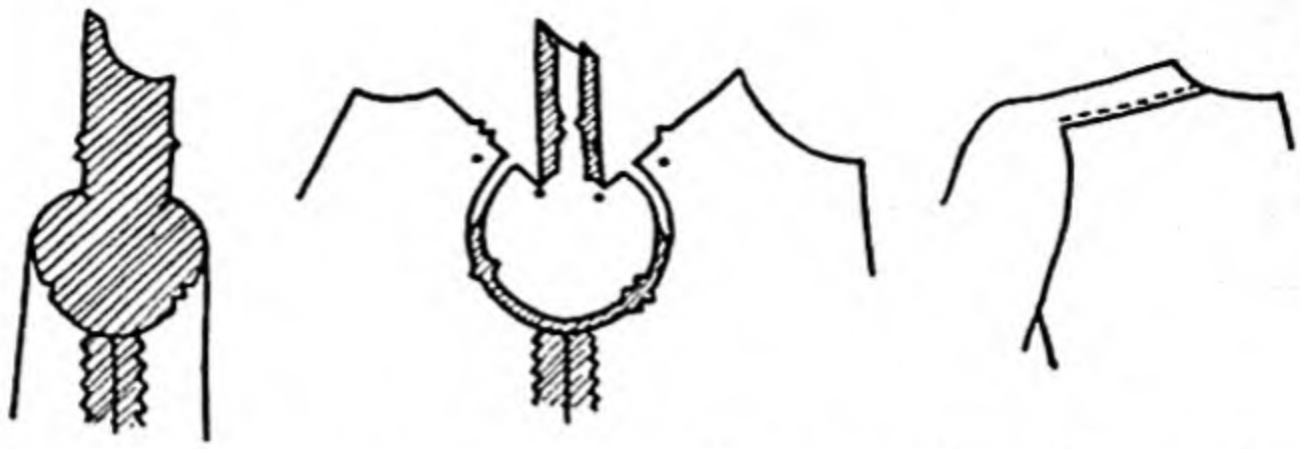


Fig. 172. One method of making epaulet sleeve style.

ence as a plain seam *before* the lapped shoulder seam. Then, prepare the strap part of the epaulet as a lapped seam after first clipping exactly at the corners (Fig. 172). Compare with Fig. 142, p. 338.

DOLMAN SLEEVES

Dolman sleeves are a variation of the kimono sleeve. They may be set in by either of the methods suggested for epaulet and raglan sleeves. The epaulet sleeve method makes for comfort and the raglan sleeve method makes for ease in stitching and pressing.

SHIRT SLEEVES

Shirt sleeves are short in the cap because the armhole is looser. They are usually joined to the armholes in a stitched fell seam before making the underarm seam. Matching notches, baste with the seam on the outside of the shirt (Fig. 173, A). Follow directions (p.

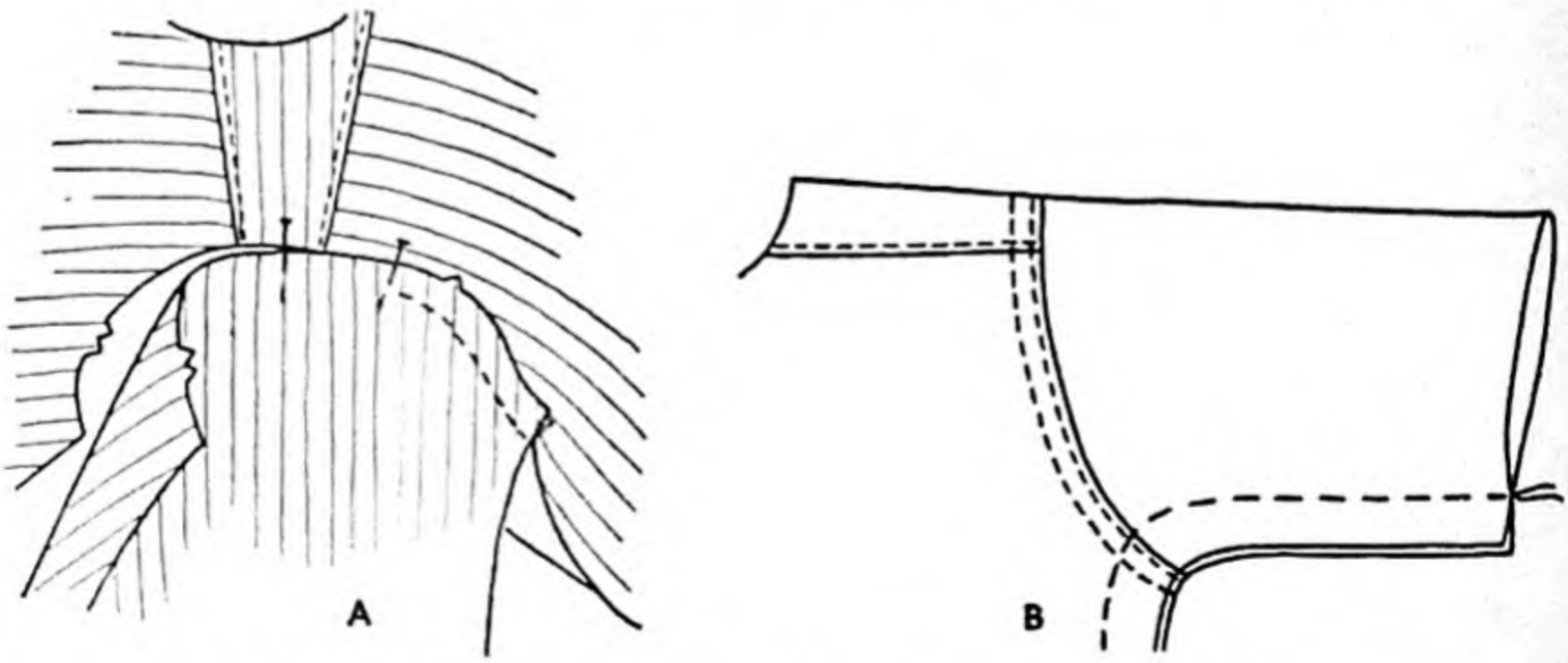


Fig. 173. Shirt sleeves easily set in before making underarm seams.

331) for a stitched fell seam. Then stitch the sleeve and blouse underarm seams continuously, usually with a plain seam on the wrong side in a girl's soft shirt; a strictly tailored shirt requires a stitched fell seam here also, B.

SHORT SLEEVES

A short sleeve is not just a long sleeve cut off and hemmed. If the long sleeve is extra wide or cut straight down (Fig. 174, A), it may be adjusted by folding up at the lower edge. But if the sleeve seam slopes toward the bottom, it cannot be hemmed without puckering, B. To secure the correct allowance for the hem, fold the sleeve pattern up first, A, then cut the slanting sides so it will open out, C, to make a smooth hem.

Sleeves with lower edges shaped, D, need to be faced.

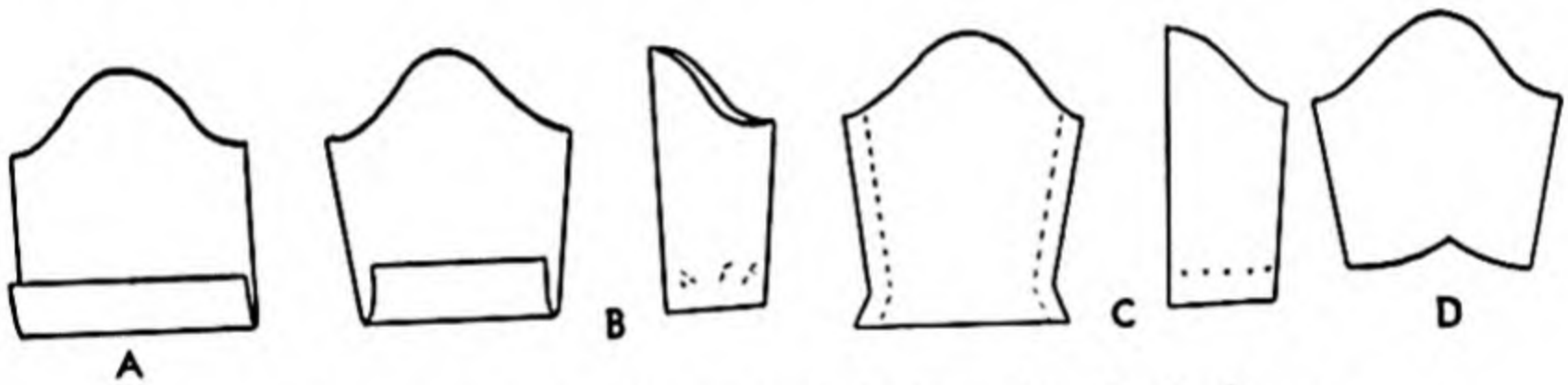


Fig. 174. Planning hems and facings for short sleeves.

The hem of a sleeve should be made after the lengthwise seam is finished and after the sleeve is set in the armhole (Fig. 94). It is made as any other hem (Chap. 16), but since it is a circumference, you will need to be careful to match seams and grain line when folding it up. Turn right side out when machine-stitching so that it will lie smoothly under the presser foot as you work inside the tube.

Short circular sleeves are better finished with a roll hem, a French binding, a facing, or some decoration. The lower edge of a sleeve may be finished like a neckline with a band, a bias binding, a bias facing, or a shaped facing (Fig. 175). Bias facings usually look home-made because they are so narrow that they require much hand tacking. Binding or cording is better if facings seem heavy or warm.

A shaped facing for lower edge of sleeve traditionally has its lengthwise seam stitched and pressed (principle 6, Fig. 82) before

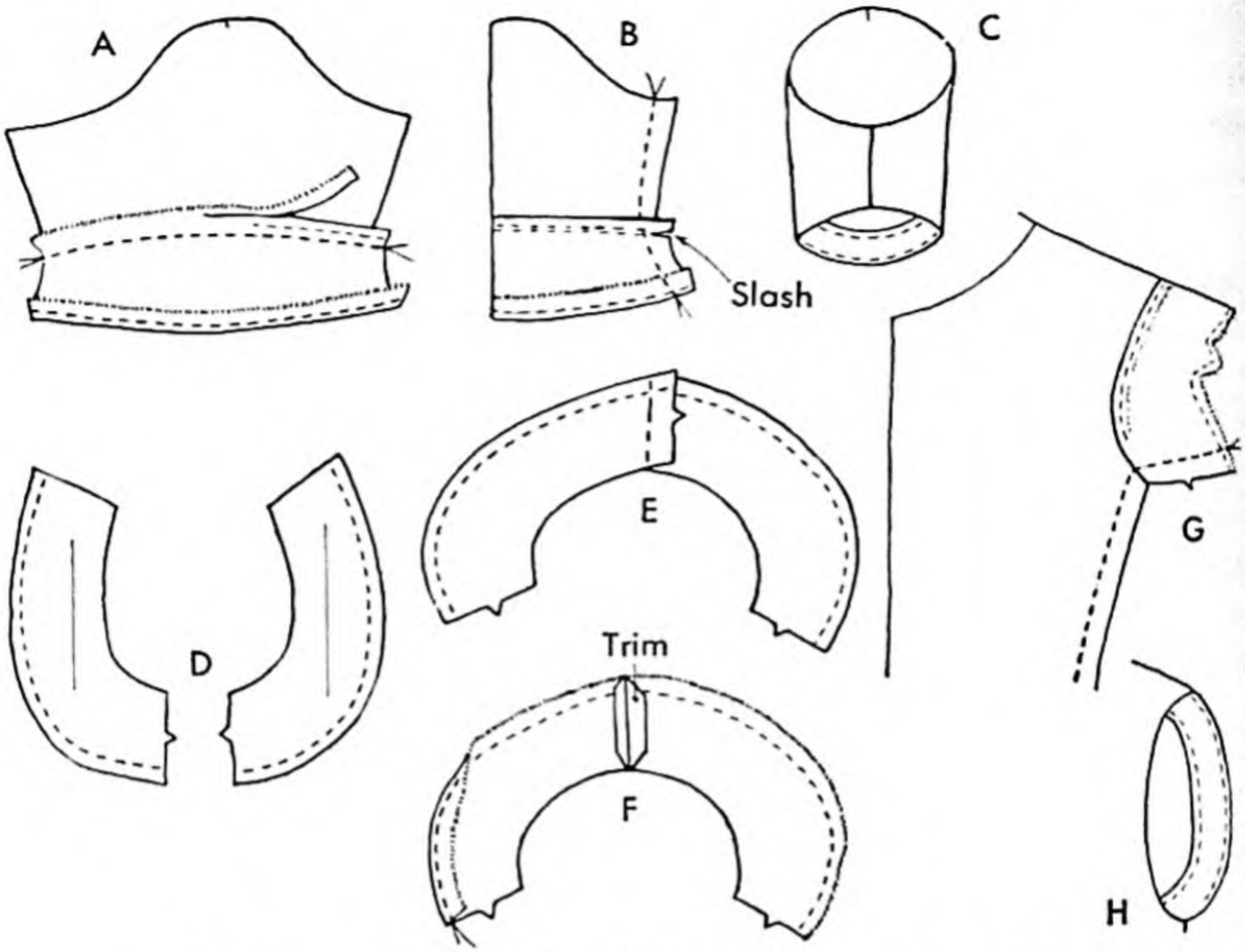


Fig. 175. Short cuts in facing sleeve and armhole.

it is applied. It is easier in modern dressmaking to complete the crosswise stitchings—trim seam, then under stitch and clean finish —before closing the basic (sleeve) lengthwise seam (Fig. 175, A). The main precaution in this short cut is to precisely match circumferences. A smoother job that sets better results if the under-stitching is not done until the last step—stitching around in the tube. Stitch the facing seam a little deeper than the sleeve seam. Finish all seams by pressing, etc., before crossing. In tacking the clean-finished edge make stitches tiny, far apart and loose.

SLEEVELESS ARMHOLES

On sleeveless armholes, piping, cording, ruffling, and bands are frequently used. Traditional bias and shaped facings are shown in Fig. 176. Steps (Fig. 175, D–H) in applying a shaped facing by the more modern method save time and make for smoothness. By judicious stitching and trimming it is satisfactory. When making the lengthwise seam by this method, make the facing seam a little deeper so that it will not be too bulky and wrinkle under the larger

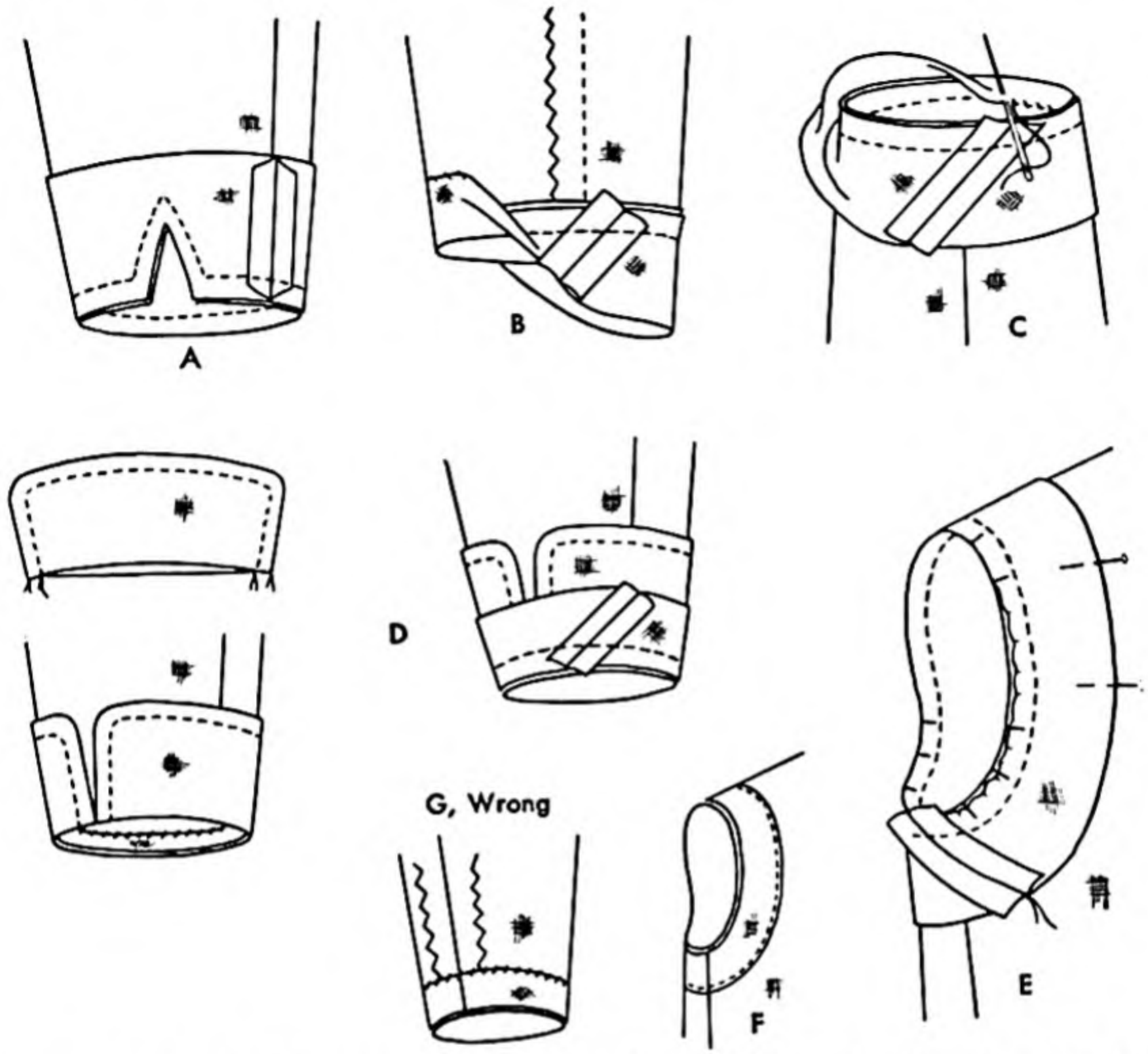


Fig. 176. Cuff line and sleeveless armhole finishes (traditional methods). A, shaped facing, grain matched. B, bias facing, seam correct on warp. C, bias binding. D, cuff attached with bias facing. E, bias facing eased around sleeveless armhole with join near underarm. F, correct join for shaped facing (note seam and grain are matched). G, incorrect join for bias facing (grain not matched, will stretch out of shape).

outside area. When stitching the lengthwise seam it is necessary to make the circumference seams match exactly.

Principle 6, p. 264 has been violated as far as the clean finished edge and seam are concerned, but a smooth finished edge around the armhole still results. If the facing had been completed (the clean-finished edge tacked back in position on the garment) before stitching the basic lengthwise seam an ugly bumpy edge revealing the underarm seam would be breaking the basic principle. Thus, the modern method saves time and still maintains a professional appearance on the outside, though the inside finish may not be so meticulously straight.

CUFF BANDS

A ***continuous sleeve band*** is used on a sleeve without a placket, usually a short puffed sleeve. Fold the band lengthwise in the middle and press a crease. Crease in a ¼″ seam allowance along each edge to help in the final finish. Open out and join end to end in a plain ¼″ seam after fitting it to the arm (Fig. 177, A). Press seam open. Pin one circumference edge to the bottom of the sleeve as for a plain seam—right sides facing. Adjust gathers with pins at right angles and baste on the ¼″ seam line. It is easier to baste with the gathers on the outside of the circumference, but easier to machine stitch if turned with the gathers inside the circumference. Stitch, remove bastings, and trim to ¼″. Bring the other circumference edge up in place to the wrong side and lightly hem by hand the creased fold to the machine-stitching so no stitches show on the outside, B. Press. Such bands cut on the bias seldom launder well.

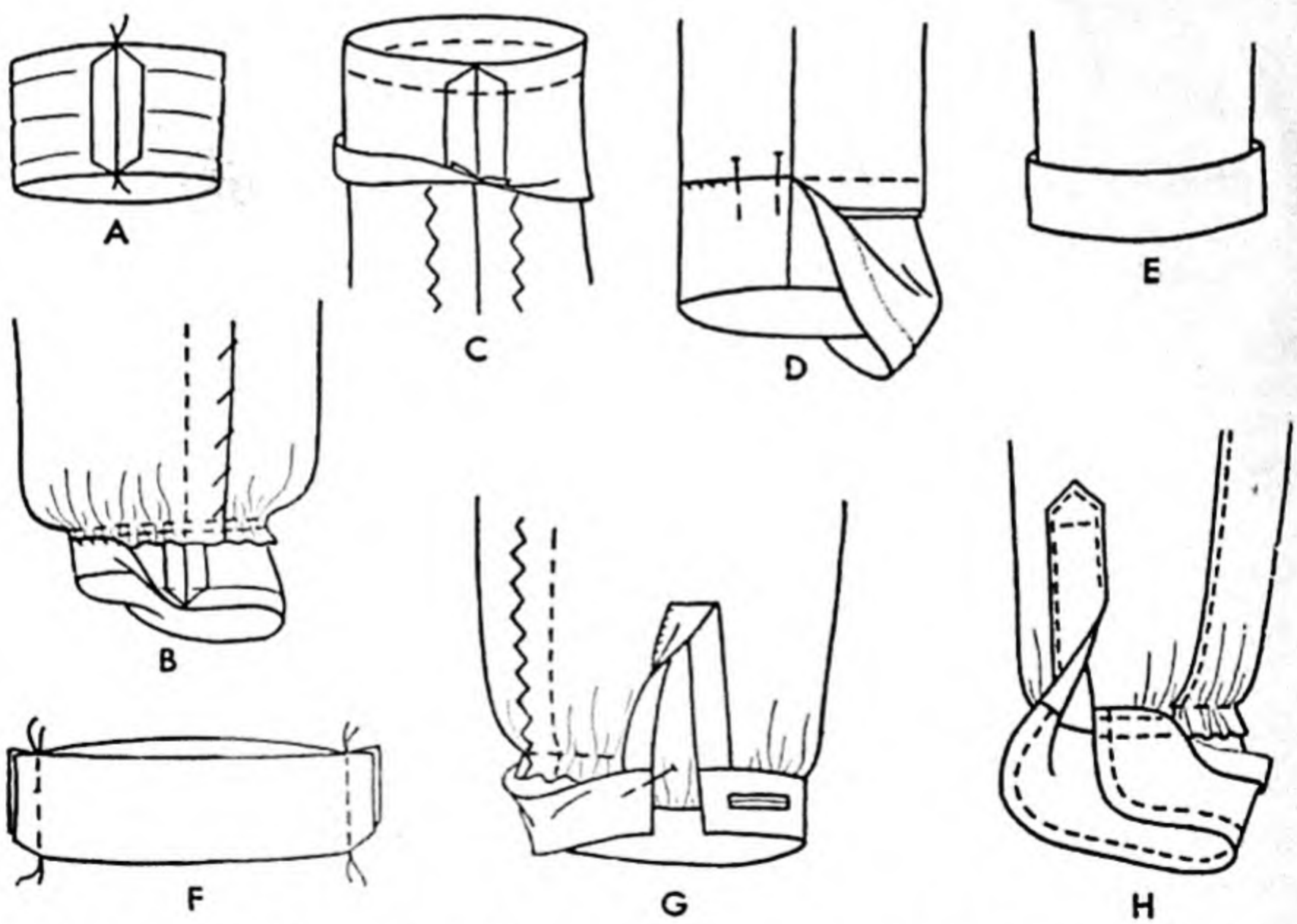


Fig. 177. Cuff bands. A–E, steps in applying closed band finished by hand. F, steps in making and applying open band. G, finished by hand on wrong side. H, applying shirt sleeve band with finish on right side by machine.

A ***fold-back cuff band*** is made like a continuous sleeveband, but it is cut *wider* and *looser*. First sew the right side of the cuff to the wrong side of the sleeve (Fig. 177, C). Turn the cuff outside and hem it to the seam, D. Roll the cuff back to cover the seam, E. Usually it is not satisfactory folded back over a gathered or puffed sleeve. It is sometimes lined and sometimes cut on the bias. It may be lightly tacked in places to make it stay up.

A ***cuff band open at the ends*** (Fig. 177, F) is necessary when there is a placket opening. Fit the band first to your wrist, allowing for seams, overlap, and fasteners. Close each end of the band by stitching a plain seam—retracing both ends. Trim to ¼″ and snip off a corner of the seam to be turned in. Turn right side out and press the ends, the middle crease, and creases on the seam lines of the raw edges. Pin the right side of one raw edge to the right side of the sleeve seam line on seam line. Pin the ends of the bands exactly flush with the placket overlap and underlap. Distribute gathers to suit the style. Baste with small stitches. Stitch exactly on the seam line, with gathers up. Begin and end beyond the end of the band over on the seam of the under layer of the band (as in Fig. 126) or retrace endings. Remove basting, trim to ¼″, and pin the seam of the under band up to machine-stitching on the wrong side and hem by hand—invisible on the right side, G.

The cuff band may have a piped buttonhole or a decorative extension such as a point, scallop, or tie, which should be made first. It may be cut circular and lined, but it will be applied as a plain straight band.

A ***man's shirt cuff band*** is applied similarly (Fig. 177, H) except that, since the final finish is by machine-stitching around the edge, the band is applied first to the wrong side of the sleeve. Make the cuff as in F. Join the underside of the cuff to the wrong side of the sleeve. After stitching and trimming, baste the right side of the cuff band up on the right side of the sleeve, barely covering the seam stitching. Finish with one or two rows of machine-stitching all around the cuff. You can finish better if the machine-stitching does not begin in a corner; hence, a cuff with machine-stitching only across the top does not appear or wear as well as one with stitching all the way around.

An ***apron band*** is an easy method of attaching a band and practical on utility garments such as pajamas and panties (Fig. 178).

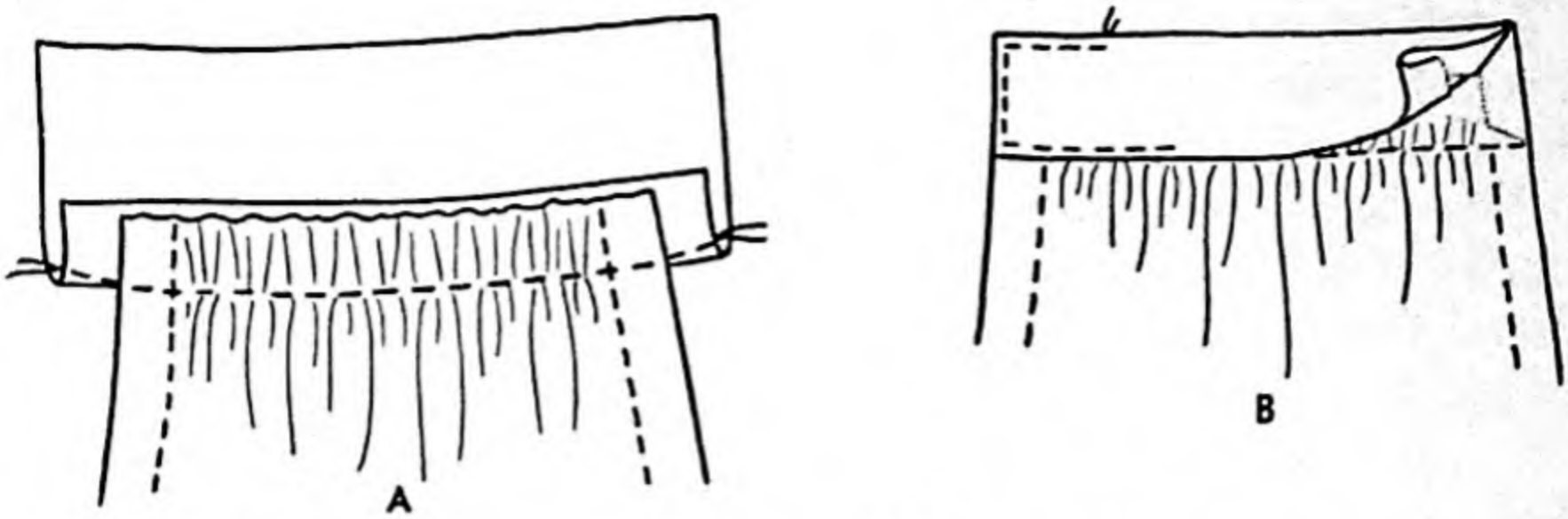


Fig. 178. Apron band—an easy method of attaching band. A, finishing on outside with machine-stitching. Note method of locking ends, B. Don't begin outside stitching on a corner.

Some people find it usable on cuffs, but too often the product is below standard, because it is difficult to have ends of cuff flush with lengthwise edge of placket.

All bands, whether for skirts, sleeves, collars, or aprons must be absolutely true as to *grain*.

BASIC PRINCIPLES

1. To shrink out fullness, keep the side of the iron parallel with the stitching of the seam.

2. To finish a band without visible stitches on the outside, begin by matching right side of band to right side of garment. To finish a band with top stitches on outside, begin by matching right side of underband to wrong side of garment.

15

THE WAISTLINE

Isn't a plain seam the simplest type of waistline finish? Is a skirt-band attached just like a cuff band? How can I keep the waistline from getting out of shape during cleaning? Where is the waistline located to look up-to-date? If the finished waistline is too tight or too loose, is it necessary to rip out the placket to alter? How can one make a self-fabric belt more distinctive than usual?

The location of the waistline should be corrected at the second fitting. It should be determined in relation to the belt to be worn with it and placed where it looks best on the body consistent with the style of today. Study this season's silhouette to note any changes (Fig. 153, p. 363).

Stay-stitching on curved seam lines such as the waistline seams of a gored skirt will prevent stretching in fitting and finishing. Usually the top of the skirt and the bottom of a bodice which are fitted snugly have these horizontal seams eased-in for several inches just below the bust and shoulder blades to fit nicely if the garment is a snug-fitting style. In circular skirts for instance this ease would not be necessary. The finish itself should be inconspicuous, smooth, and flat. In order to properly prepare for the second fitting, one must understand the two basic methods of joining the blouse and skirt.

WAISTLINE SEAMS

If the first fitting was satisfactory, use the plain seam method if possible because it is easy to baste, stitch and finish. But it is difficult to change during fitting. It is used on casual clothes and children's garments.

The lapped seam method is used wherever one wishes to fit the waistline accurately and have it set that way permanently. In the end, it is the easiest method. It should be used wherever the waistline is of unusual shape.

In both cases the seam is pressed away from the full bulky part toward the flatter, less bulky part. The waistline seam of a gored skirt is turned down on the wrong side or lapped over the full blouse on the outside (Fig. 179, A). But a fitted bodice laps over a full gathered skirt, B. Inside curves and corners must be slashed to turn smoothly.

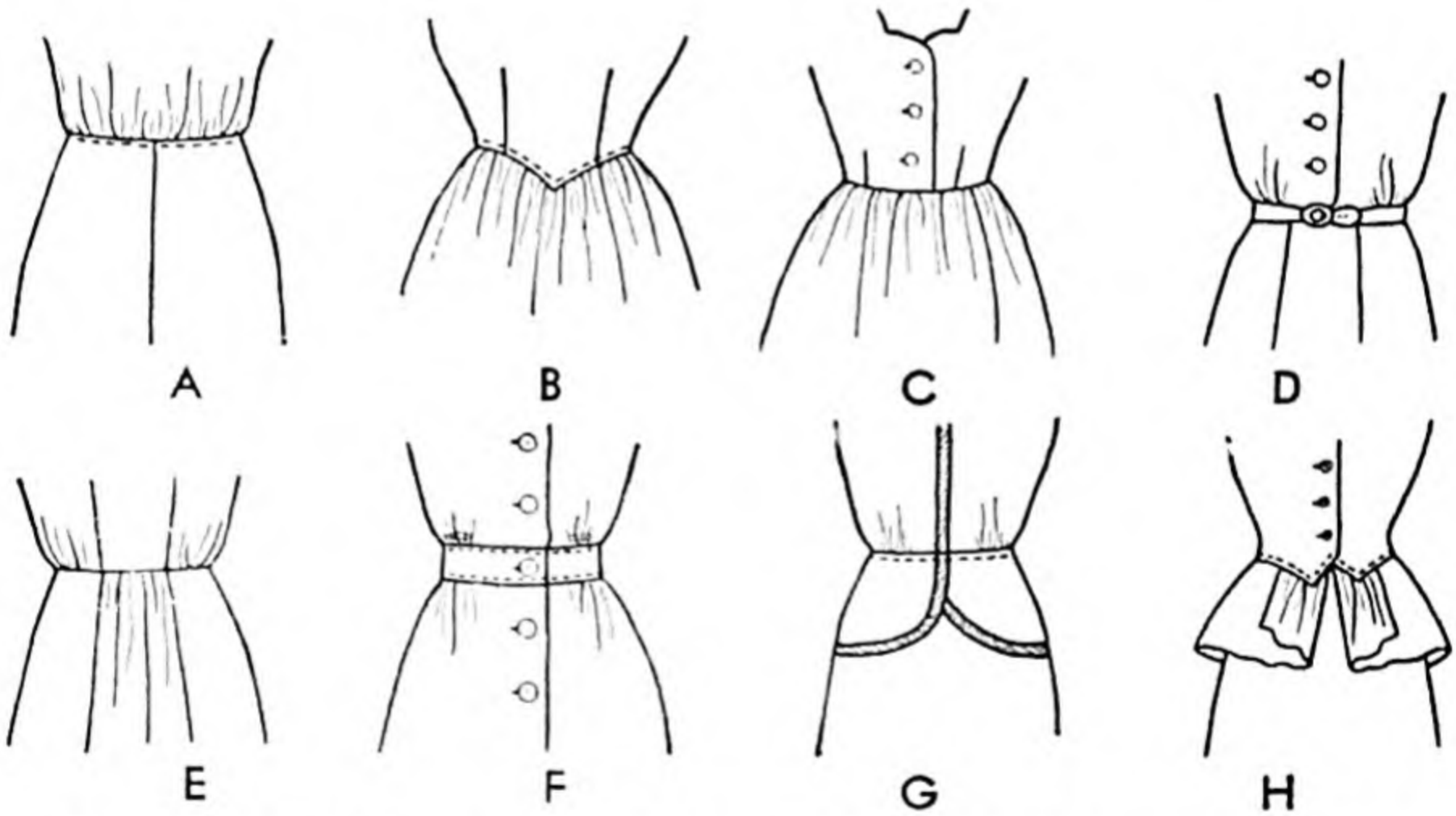


Fig. 179. Waistline finishes. Top-stitching a lapped seam is the best method for ease and accuracy of fit. Plain seams are used in case of excessive bulk, C and E. Lap the plain part over the full part, A and B. A lapped seam is necessary around unusual shapes as B and H.

When both blouse and skirt are bulky, a plain seam insures a better line, C; but when pressed, the seam should turn toward the blouse to permit the gathers to set nicely.

In D, a separate belt conceals the waistline. It is important that

the centers of the blouse match the centers of the skirt and that the waistline itself lie exactly under the middle of the belt. The skirt like A must lap over the blouse.

Dress E can be joined as a plain seam or as a lapped seam. In either case, it is necessary to clip the waistline seam at intervals so that the blouse can lap over the gathers of the skirt, and the plain part of the skirt lap over the gathers of the blouse, if it is to set well.

In F, an inset belt laps over the blouse at the top and down over the skirt at the bottom in order to have gathers in both blouse and skirt opposite one another.

In G, the skirt is separate, attached to a belt. The peplum is attached to the blouse by overlapping as in A. In H, it is necessary to lap the bodice over the skirt because of the style effect, because it is irregular in shape and also because it is less bulky than the skirt. The design would be more satisfactory in smooth, flat fabrics. The facing of the bodice could be trimmed out some at the lower edge to reduce bulk.

Before basting the waistline seam, all lengthwise seams and details that enter this circumference must be completely finished and pressed.

After the waistline is completed, the lengthwise closings are begun such as the placket on the left hip of a dress and the hem or facings down the front of a coat style dress.

LAPPED SEAM

Decide which seam is to be the overlap (the plain, flatter one always).

The standard lapped seam requires two rows of basting. The first one prepares the overlap as a smooth fold over to the wrong side. The second one fastens the overlap to the underlap.

To prepare the overlap, turn the seam back to the wrong side *on the seam line* which is protected by the regular stay stitch, by holding the wrong side toward you so you can see exactly where to turn it (Fig. 180, A). Insert pins at right angles and baste about ⅛″ from folded edge. (See Fig. 134, p. 328).

Clip any concave curve or inward-turning corner almost, but not quite, to the seam line. If these seams were carefully approved at the first fitting, they can be clipped now with safety. If not, it is

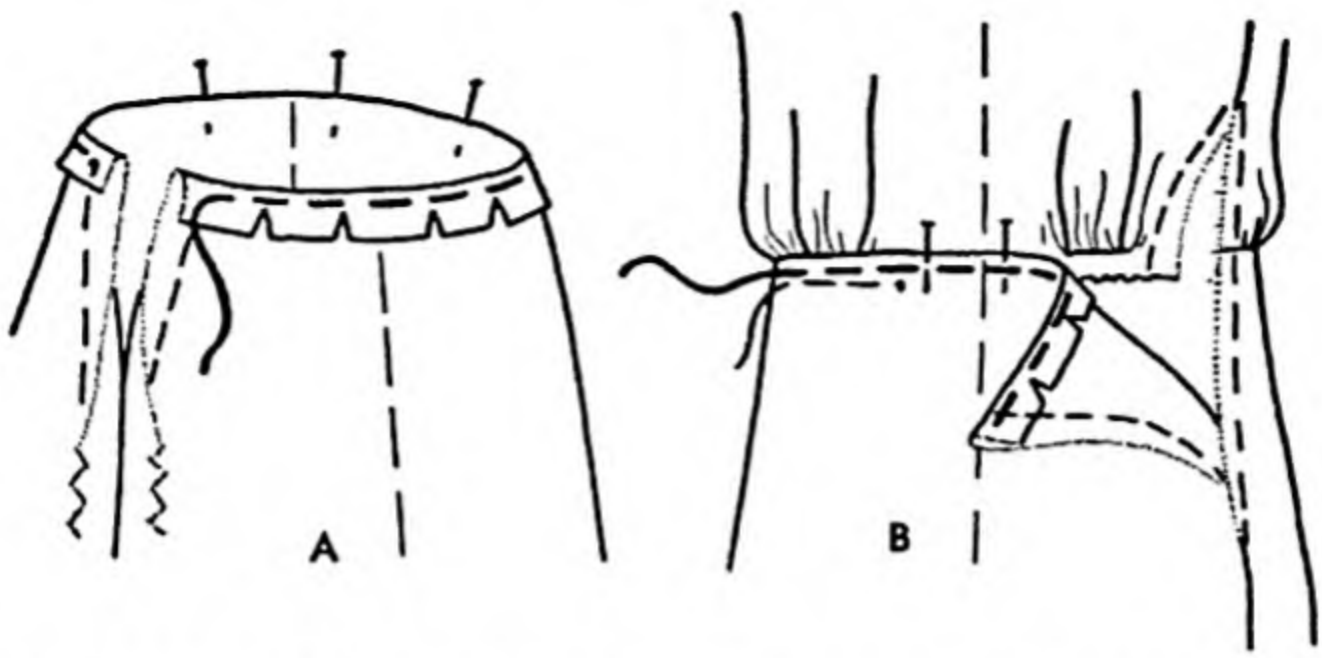


Fig. 180. The lapped seam requires two separate bastings, A and B.

better to wait till the second fitting to clip. If there are any convex curves, cut out wedges; if there are outward-turning corners or points, fold in miters (Figures 134, p. 328 and 141, p. 337).

Pin the overlap to the underlap, seam line on seam line, matching all guides as CF, CB, side seams, placket lines, notches and other intersecting seams, hems, darts, pleats, or lines of decoration, (Fig. 180, B). This pinning is done on the outside of the garment. An easy way to manage is to have the blouse hung on a coat hanger at some convenient place. Reach one hand up under the skirt as you work on the outside with the other hand to pin. Place pins at right angles to the seam line.

Baste in place about ⅛″ from the fold. It is a good idea to use a different color thread than for the first overlap to aid fitting.

Stop! The waistline is now ready for the basic second or circumference fitting (Chap. 12).

Stay-Tape. Better dressmaking demands a stay-tape caught in the machine stitching of the waistline to prevent its stretching through frequent cleanings and strenuous wearings. This is one of the professional touches necessary if you want a permanent good fit to the waistline. Turn the dress wrong side out. Select taffeta seam tape or a ½″ strip cut along the selvage of the fabric. Pin the center of it on the bastings of the waistline. Baste it in place. The stitching of the waistline seam will catch the tape. Another popular method is described on p. 410. In general, have the tape next to the body—thus on the fuller seam.

Stitch, remove bastings, trim, and overcast or pink the raw edges to suit the ravelling quality of the fabric. On bulky seams, grade the edges.

PLAIN SEAM

Joining a full skirt to a bodice with bulky lengthwise hems or darts entering the waistline requires a plain seam. In this style of bodice (Fig. 181, A), the two lengthwise hems or faced edges overlap to make the CF of four layers of cloth. This bulk prevents using a lapped seam finish over the gathers. Hence, we must resort to the plain seam finish. Begin by lapping the right side over the left side of the bodice, matching the center lines; baste-stitch across the lower edges inside the seam line to prevent slipping out of place.

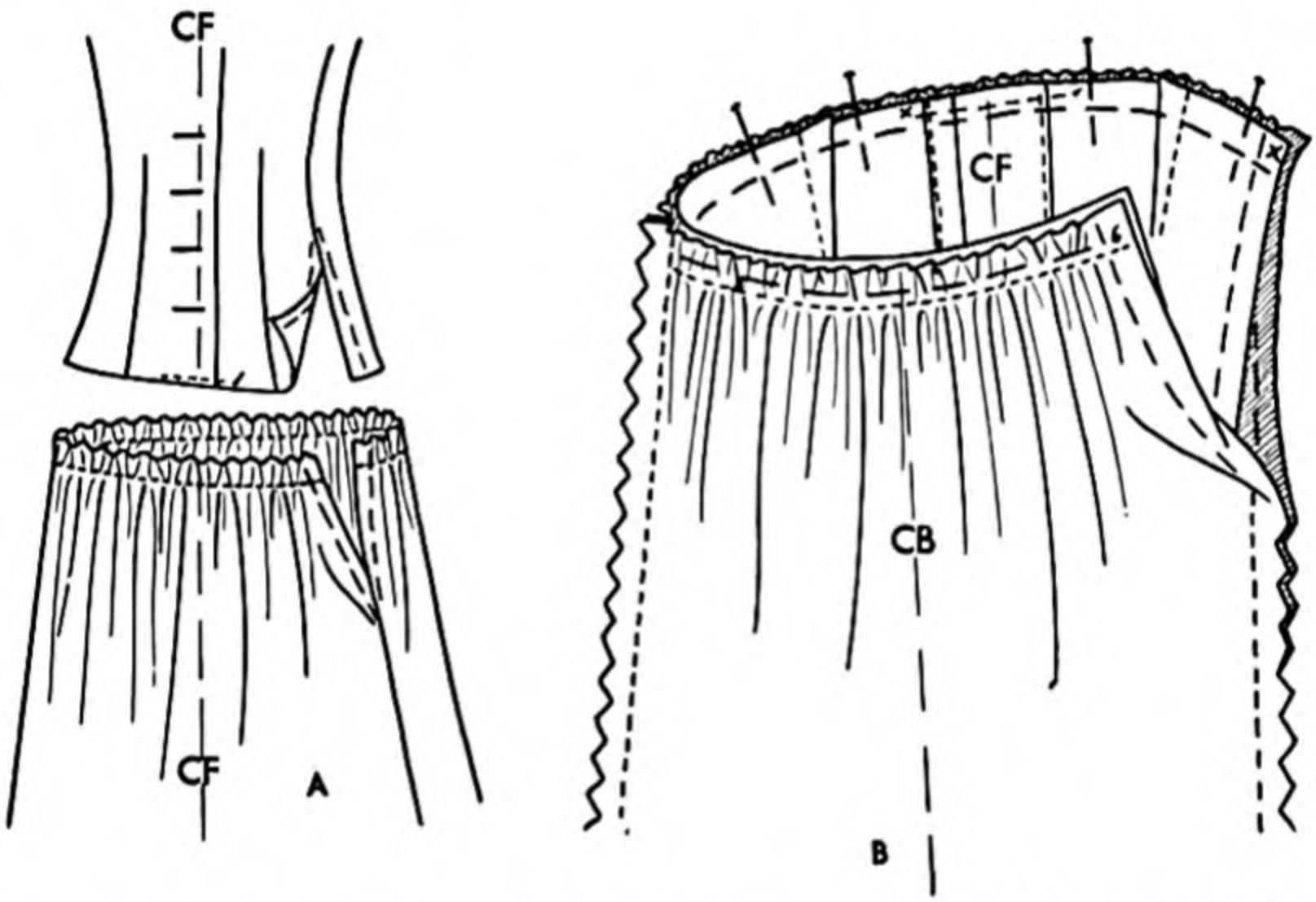


Fig. 181. The plain seam is easy on simple dresses where little fitting is required.

Try on the bodice to see if the lower edge is the desired length—trim it off if it is too long or uneven anywhere.

Leave the bodice right side out and turn the skirt wrong side out over it, B. Match CF's, CB's, notches, underarm seams, and placket lines. Place pins at right angles. Match circumference seams or raw edges. Distribute gathers in skirt as style demands—sometimes equally, sometimes more under the fullest part of bust in front, and more under fullest part of shoulder blades in the back. Sometimes fashion has them fuller on the side hips. Baste with ⅛″ stitches on seam line.

This method is hard to fit. Try on right side out and rip if necessary to change length of bodice. Repin from the right like a lapped seam. Remove and rebaste on the wrong side, as for a plain seam.

When seam and fullness are satisfactory, hold stay-tape in place as you stitch the plain seam with gathers on top next to presser foot so you can smooth out any pleats or puckers. If a zipper placket is planned, make the waistline seam ¼″ narrower at front opening (Fig. 206, A, p. 439). To finish, press seam away from fullness. Clip concave curves. Trim neatly and overcast or pink as fabric requires.

In a case like E, in Fig. 179, clip seam at beginning and ending of each cluster of gathers in order to press the seam toward the plain side.

If *both* the waist and the skirt are gathered, either all around or in certain sections, a stay-tape is necessary to control the gathers. Pin taffeta ribbon tape on the wrong side of the blouse for the first fitting. It should be adjusted to fit your waistline. The gathers in the blouse should be distributed evenly and correctly for style and becomingness; baste-stitch in place before pinning the skirt in place. The skirt and waist are then joined in a plain seam as described. After stitching, the seam is clipped and pressed in the direction of least bulk.

BANDS

INSET DRESS BAND

The inset band is a device to avoid sewing two bulky parts together in one seam.

If the inset band or belt has underarm seams to match underarm seams in the garment, stitch these seams, pink, and press open.

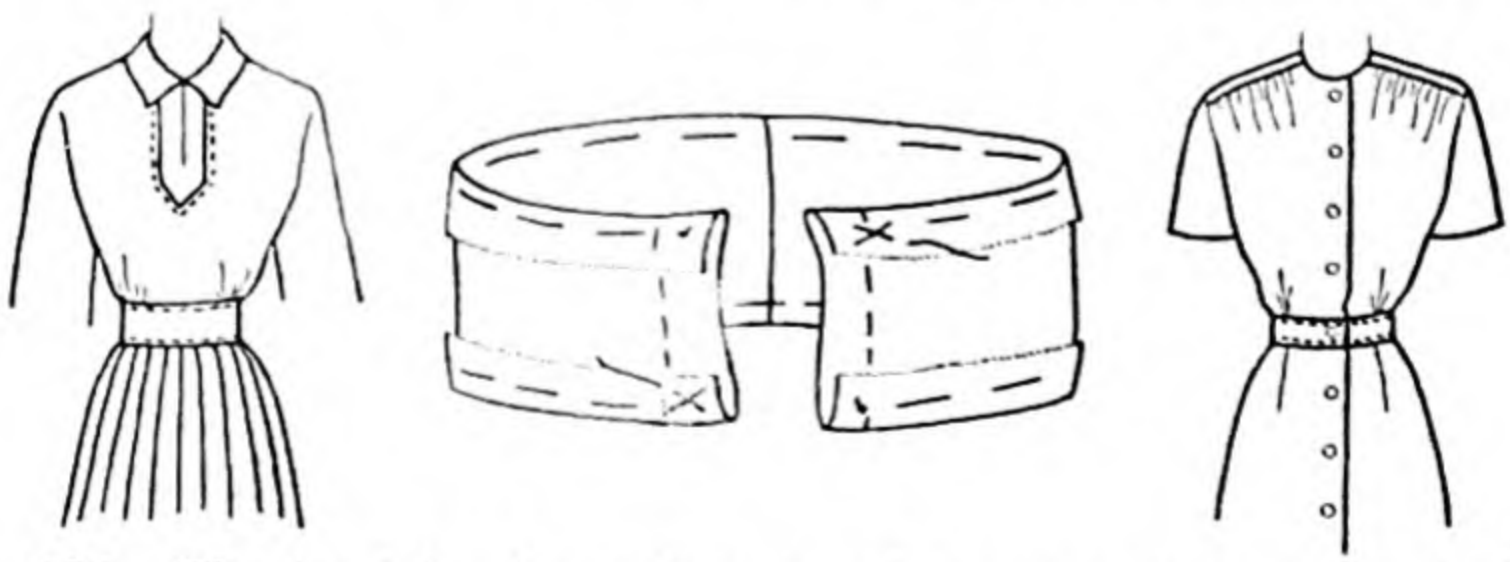


Fig. 182. The inset band sets better and is easier to fit if applied with the lapped seam technique and later lined by hand-hemming.

Don't trim them to ¼″ if you anticipate any alterations. The band may be applied with either a plain seam or a lapped seam.

For lapped seams, turn under the raw edges of the band on the seam line and press or baste (Fig. 182). Pin the upper edge of the band over the gathers of the blouse and the lower edge over the top of the skirt. The ends on the left hip or CF are left raw to form a continuous line with the placket line of the garment. Match seam line on seam line with centers and other vertical lines in skirt and blouse matched.

Baste, fit, stitch, and press. Grade or trim waistline seams to ¼″. Prepare band lining similarly but slightly narrower. Complete the placket at left hip or fold hem down CF. Pin band lining in place on wrong side and hem by hand to the machine stitches (strictly invisible on the outside).

SKIRT BAND

Skirt bands are applied like cuff bands.

The skirt is ready for a band when all seams entering the waistline are finished and pressed and when the placket is completed.

The belt band is ready when the length has been fitted to you (with the skirt) long enough to overlap the same amount as the width of the placket overlap or more. In general, it is better design if the overlap finishes flush with overlap of placket, and any extension of the belt made on the underlap. Stitch up both ends of the belt, trim to ¼″, turn, and press as for a cuff band (Fig. 177, F). Having the band true as to grain and creasing the seams along the free edges to the inside will help later in keeping an even width. The band may have basting markings or clips to match side seams and centers of the skirt as indicated on your pattern and corrected at the first fitting.

The belt band sets better if the CF and CB of the belt are cut with the lengthwise grain, thereby matching the color and texture of the skirt. Cut the other way, the belt is not so stiff and tends to crush easily.

Beginners might omit the interfacing but it is fairly simple to use. Cut or tear a strip of preshrunk muslin, hair canvas, or self-material ¼″ wider than half the belt width. Decide which is the outside of band, which is overlap and amount of the underlap. After creasing the belt, pin interfacing under wrong side of outer

belt and stay stitch rear raw edge of muslin or ⅛″–¼″ beyond the crease on inside belt. Press again to crease the muslin. Close ends of belt (Fig. 183), which has been previously fitted.

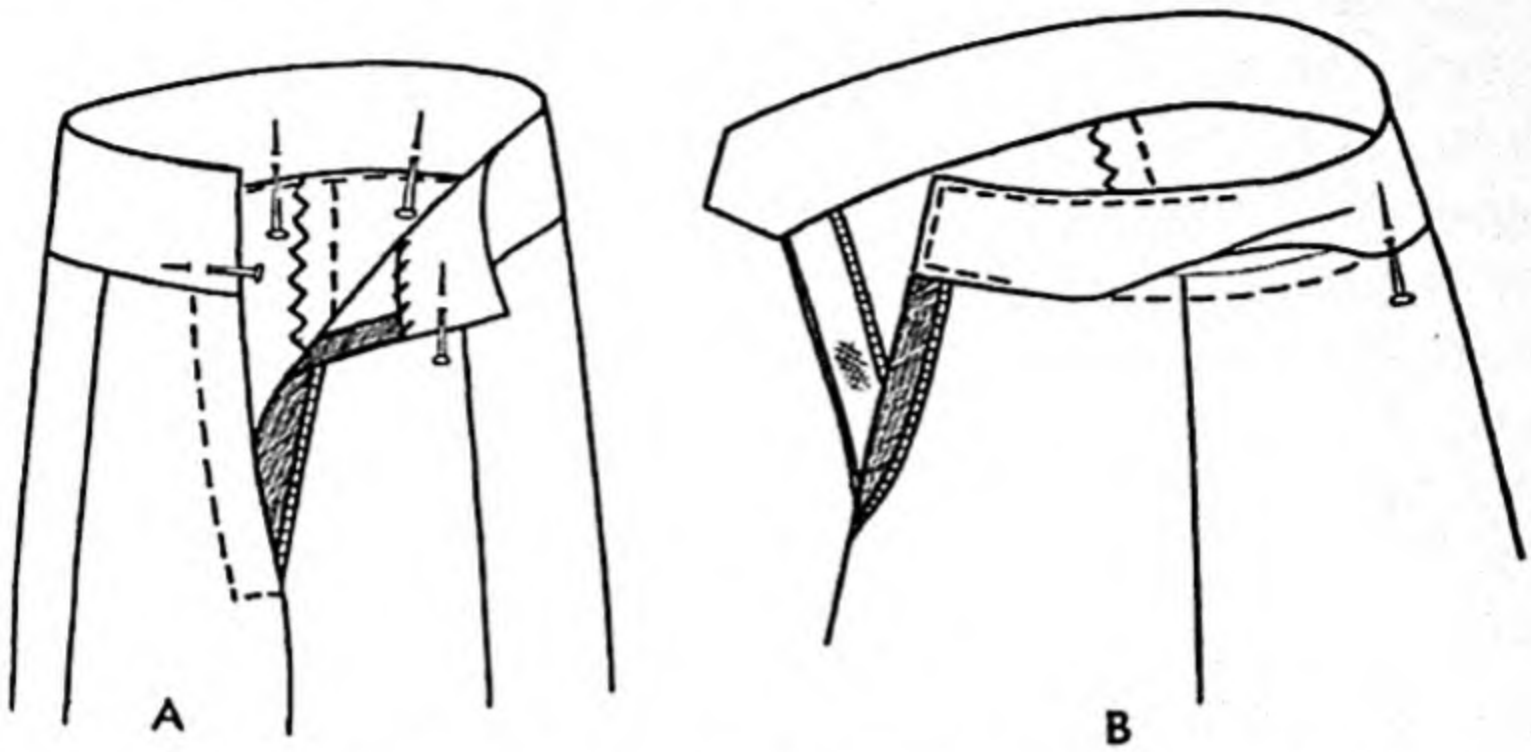


Fig. 183. Skirt bands. A, finished inside by hand. B, finished outside with machine-stitching.

To *fit the band to the skirt,* use markings on the pattern to pin band matching CF, CB and side seams. If the band was altered in fitting compare length of skirt top with length of band it is to fit. As a rule the front is 1″–2″ longer than the back, but personal measurements vary. A second fitting may be necessary to locate the right side seam marking on the belt so that the 1″–2″ of ease in the skirt is proportionately divided between front and back. Location of right and left seams should match those in the suit jacket. Pin the right half to match the left half, front and back. Dividing the band in quarters and top of skirt in quarters works very well. Matching ends, centers, etc., pin and baste band to top of skirt for a check fitting, leaving 2″ open at ends to facilitate application of zipper or other style of placket.

The method of pinning or basting band to skirt depends on whether you wish to finish inside by hand, A, or to have outside top-stitching, B.

Wrong Side Hand-Hemmed. If no stitching is to show on the top side of the band, sew the right side of the belt to the right side of the skirt in a plain seam (Fig. 183, A).

Right Side with Top-Stitching. If it is desired to finish the band with machine-stitching and no hand-hemming for a tailored effect, B, make the first seam a plain seam by stitching the right side of fabric of underband to the wrong side of the skirt. Then neatly

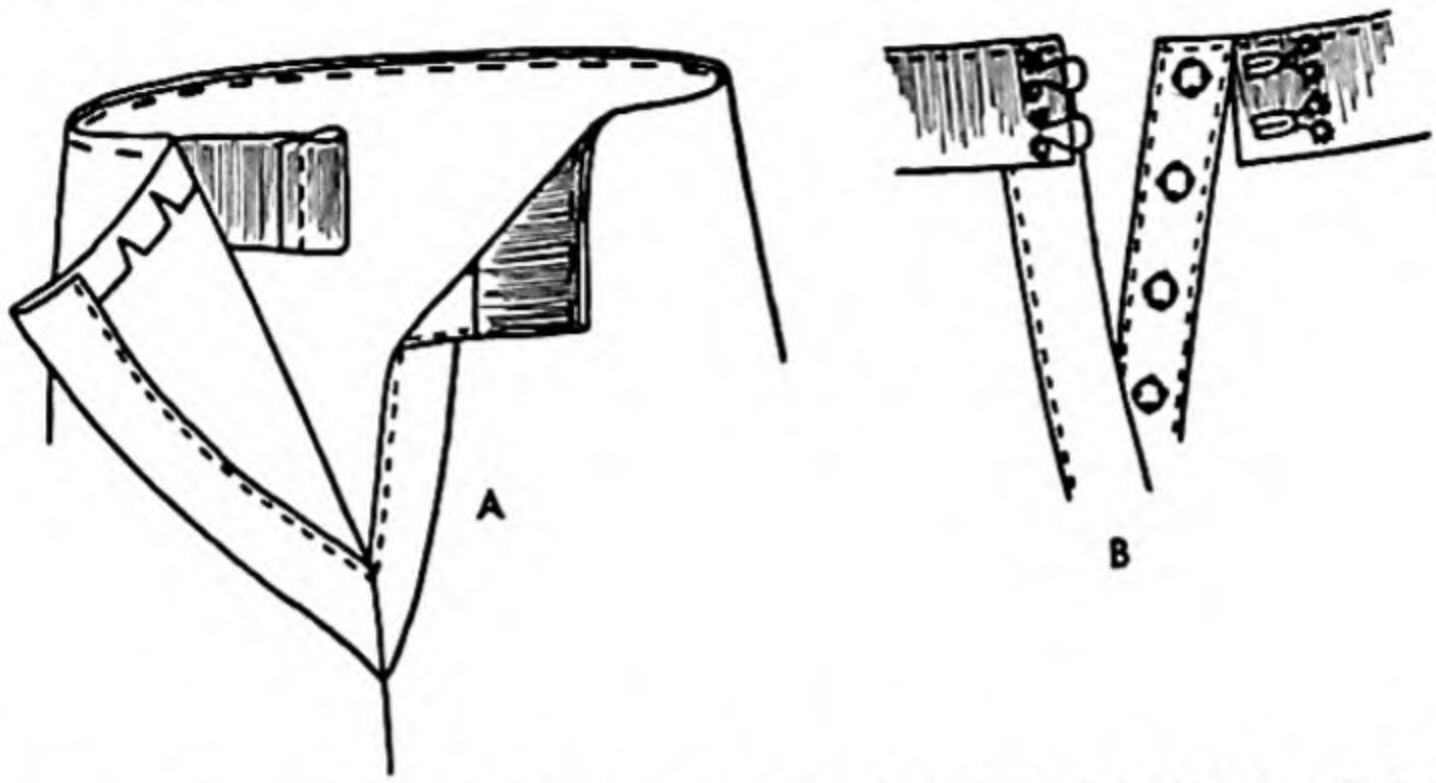


Fig. 184. Top of skirt finished without a band. Inside belting is hemmed at ends first, so that they just meet to fit. Skirt is applied as a lapped seam to top of belting. Hooks and eyes must be attached to make belting meet. Snaps should be 1″ apart on placket without a zipper.

baste the top band down to cover the seam stitching, just as on cuff band (Fig. 177, H, p. 402). Stitch around all four sides of the belt from the right side. Do not begin and end at a corner.

The top of the skirt may be finished without a band. Either face it or use inside belting (Fig. 184).

SEPARATE BELTS

Even though you have followed a pattern carefully, ravel edges to see that the belt is cut exactly on the straight of the goods. If a piped or bound buttonhole is to be used, make it before closing the belt.

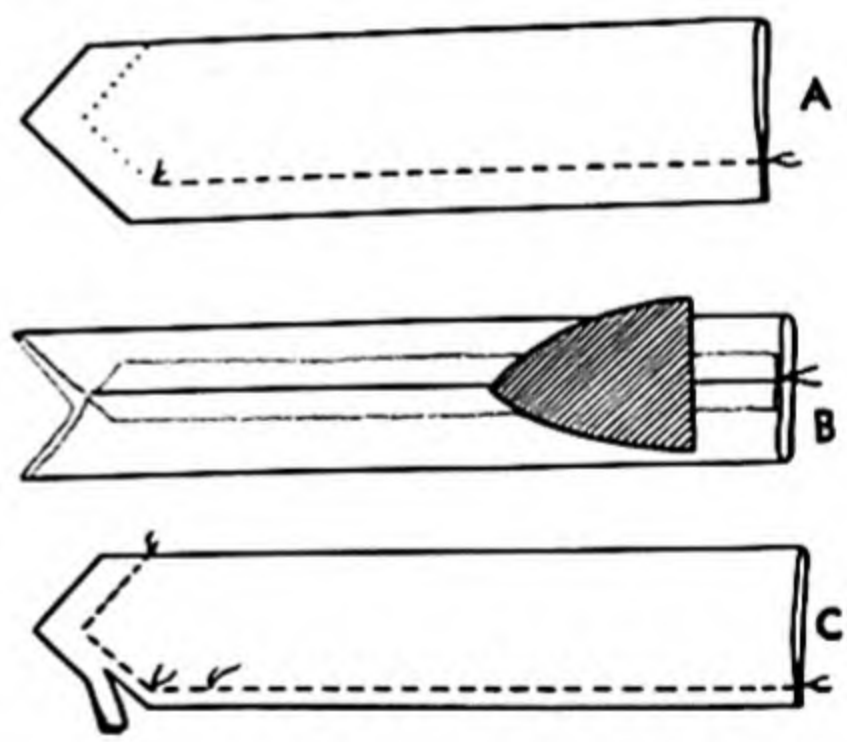


Fig. 185. A, stitch a belt seam on the long side first. B, then press open. C, then complete seam around point. Trim to ¼″ before turning.

Fold the fabric lengthwise wrong side out and stitch on the seam line, leaving both ends free (Fig. 185, A). Trim the seam to ¼″ width and press it open along the edge of the ironing board, B; or use a sharpened ¼″ dowel stick bought at the lumber yard. Flatten it out again to stitch the pointed or curved end, C. Pivot corners. Trim seams to ¼″, slash off corners (Fig. 127, D, p. 322).

Use the end of the dowel to turn the belt right side out. Work

the *enclosed seam* out just off the edge so it won't show on the outside of the belt; baste to establish a straight, flat edge. Press. Remove bastings. Edge stitch or quilt if preferred. Attach open end to buckle. (For belt loops, see Figures 224, p. 465 and 225, p. 466; for braided belt, see Fig. 318, p. 606.)

There are several ways to stiffen a separate belt:

1. Use grosgrain ribbon as a foundation. Turn under the raw edges of the belt until they meet in the center and stitch to the ribbon. The ribbon may or may not show at edge, but your work must be even.
2. Substitute for the ribbon a strip of stiffening ⅛" narrower than outside belt; cover it with self-material by several rows of stitching. Bend the underbelt in a curve and pin fit the outer belt over it; finish by hand-hemming or top-stitching but hold in the arched curve as you do so.
3. Inside belting from the notion counter may be used; trim one end to a point, then turn fabric over it. Miter corners (¼" turn in) and bring raw edges to overlap at center. Hand-hem to keep in place.
4. Use muslin or crinoline to interline the outer belt of shaped belts that cannot be folded and turned (Fig. 186). Cut the interlining the

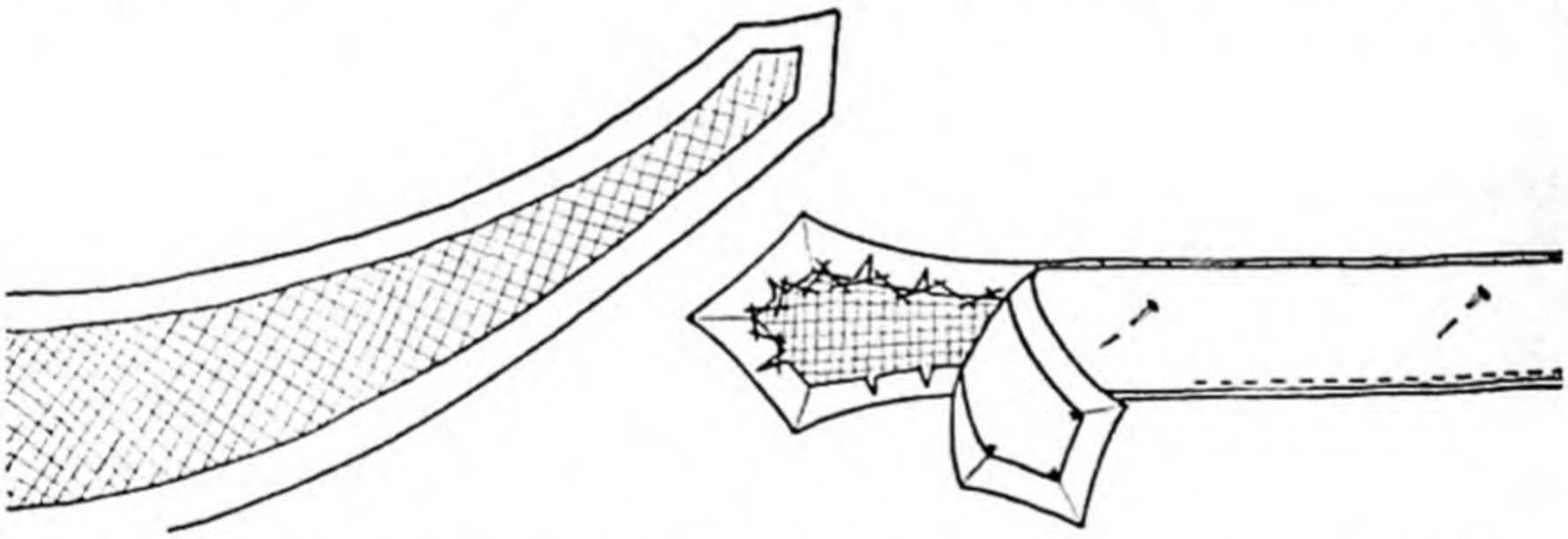


Fig. 186. **Interlining a shaped belt gives it a smoother, smarter look.**

exact shape of the finished belt. Pin it on the wrong side of the outer belt. Turn the seams of the belt over the edge of the interlining. Fold corners as a miter, slash on curves, and catch stitch the raw edge to the lining. Press. Turn in the edges of the underbelt, pin, and baste so that it is about 1/16" smaller than the outer belt. Pin it to the belt arched in position to be worn. Slip stitch along the edges. Top stitch if desired.

16

HEMS

Would you ever machine stitch the hem of a dress? Is it possible to get hand stitches too close together? How can I prevent my circular skirt from sagging? How wide should a hem be in a very circular skirt? Should the dress be spread flat on the table while being hemmed? How do the steps in making a narrow 1/8″ hem differ from the procedure for a 3″ hem?

A standard professional-looking dress hem:

1. Is a uniform distance from the floor.
2. Is uniform in width throughout.
3. Is wide enough to provide enough weight to hang well and to suit present styles.
4. Is inconspicuous—either hand-hemmed or blind-stitched. If top-stitched for tailored effect, machine-hemming is standard throughout and corresponds to other stitching on garment.
5. Has hand stitches about ½″ apart—uniformly spaced, loose not drawn.
6. Is flat and smooth.
7. Is free from the appearance of oversewing or overpressing.
8. Has excess fullness in circular hems controlled by easing and shrinking gathers or small neatly arranged darts.
9. Has entering seam lines pressed open in bulky hems, clipped in back edges of pleats.
10. Has few or no pleats in tape, if used.

PROCEDURE IN HEMMING A SKIRT OR DRESS

TO ESTABLISH THE HEM LINE

At the second fitting, if the waistline is basted in place and has been approved, you are ready to work on the hem line. If the waistline needs further adjusting, wait until the third fitting to adjust the hem. Pin the placket or opening in place and put on the belt. The lengthwise seams have been finished (pinked *and* pressed). The garment has been on a hanger for several days to allow the stretching or sagging of bias or circular cuts to occur. Be sure to have on the type of shoes and petticoats you will wear with it and assume your best posture throughout the process. The person being fitted should be standing on a table or other platform, so that the pinner has her eye level with the hem line and so that she may do the moving rather than the one being fitted. The pinner should stand back frequently to view her line of pins and check wherever the line seems uneven.

During the first and second fittings a hem pinned up temporarily should have helped you decide on the distance from the floor that you prefer. Consider the fashionable length for this type of garment and adapt it to your own proportions, shape of legs, and to the weight and fullness of the fabric. The hem line in firm fabrics may need no marking if the garment has been correctly fitted.

Measure from the floor with a yardstick (Fig. 187, A). Do not turn up the hem, but place a line of pins through one thickness of fabric only, parallel with the floor, at the exact line desired for the finished length. A yardstick screwed to a block of wood enables you to use both hands at the work. A thread or rubber band placed over the yardstick at the desired point prevents errors in marking. The automatic markers, which either form a chalk line or hold the skirt while a pin is inserted in a slot to make two stitches, are even better. The pins need be only 4″ or 5″ apart on a fairly straight skirt, but 2″ or 3″ apart on a more circular skirt. Extra pins will be needed under folds, pleats, and at openings.

TO CHECK SKIRT LENGTH

Remove the garment and examine the marked line to see if the curve is gradual (Fig. 187, B). Generally, the right half should not

Hems

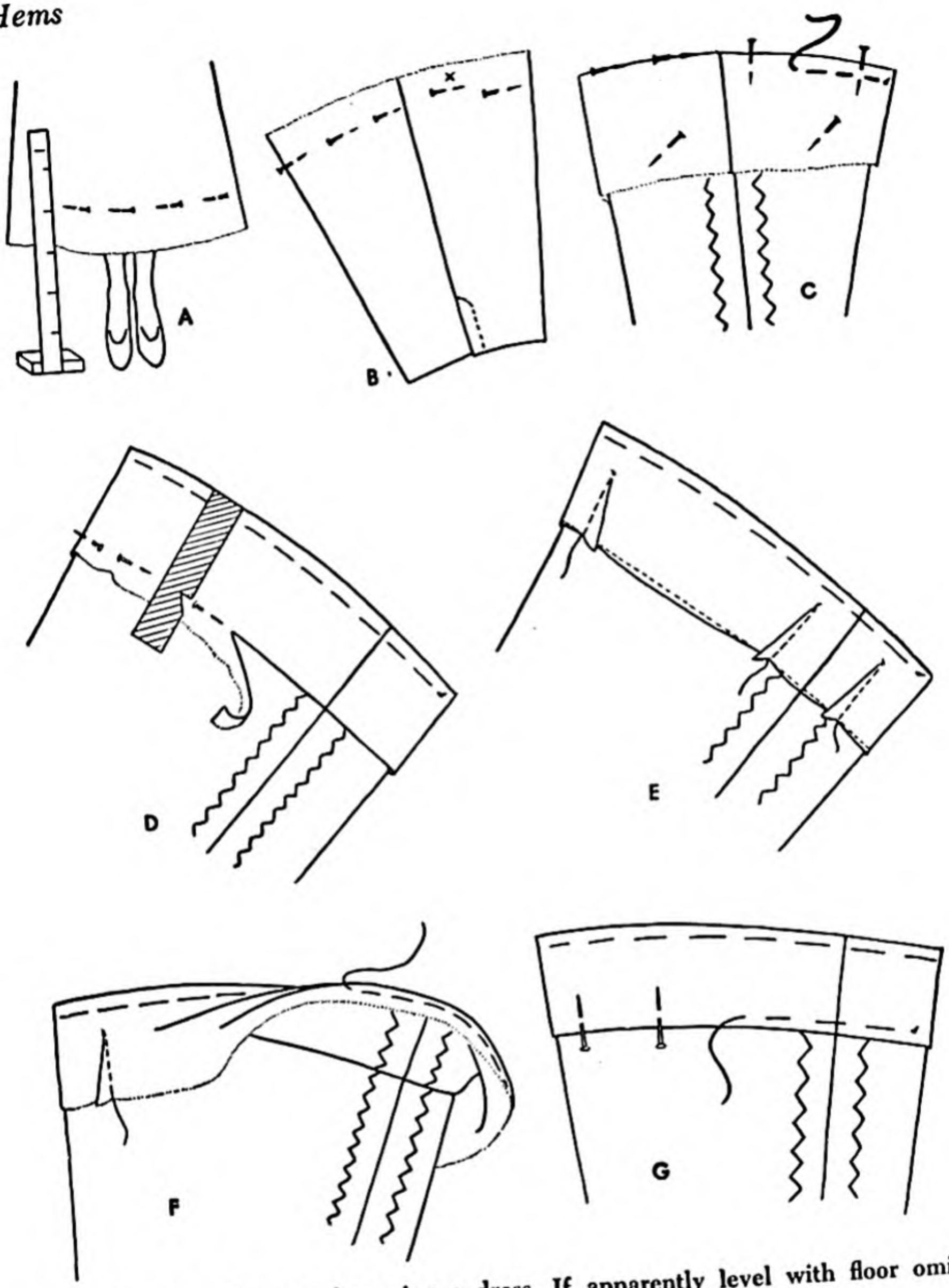


FIG. 187. Steps in hemming a dress. If apparently level with floor omit Steps A and B.

vary greatly from the left half. Correct slight irregularities by replacing pins.

A good short cut consists of marking with four pins only: the CF, CB and side seams; on the table match pattern pieces to these pins to establish a new gradual curve—removing sag, etc.

Turn to the wrong side (with bulk toward you) and fold the hem back (toward you) along the line of pins, C. Keep the fold in place by other pins inserted at right angles to the edge, matching seams, pleat creases, CF and CB grain lines. Pin or baste about ⅛″ from the fold through two thicknesses. Pin the raw edge of the hem allowance up to the garment. Try on and check for becomingness and evenness of length.

TO PREPARE FOR HEMMING

Place the skirt on pressboard and steam-shrink out excess fullness by pressing side of iron parallel with raw edge (Fig. 188, A) from bottom to top of hem. A (hand or machine) gathering thread helps in extreme fullness but is usually unnecessary. If pleats persist, press in several narrow darts rather than a few wide ones.

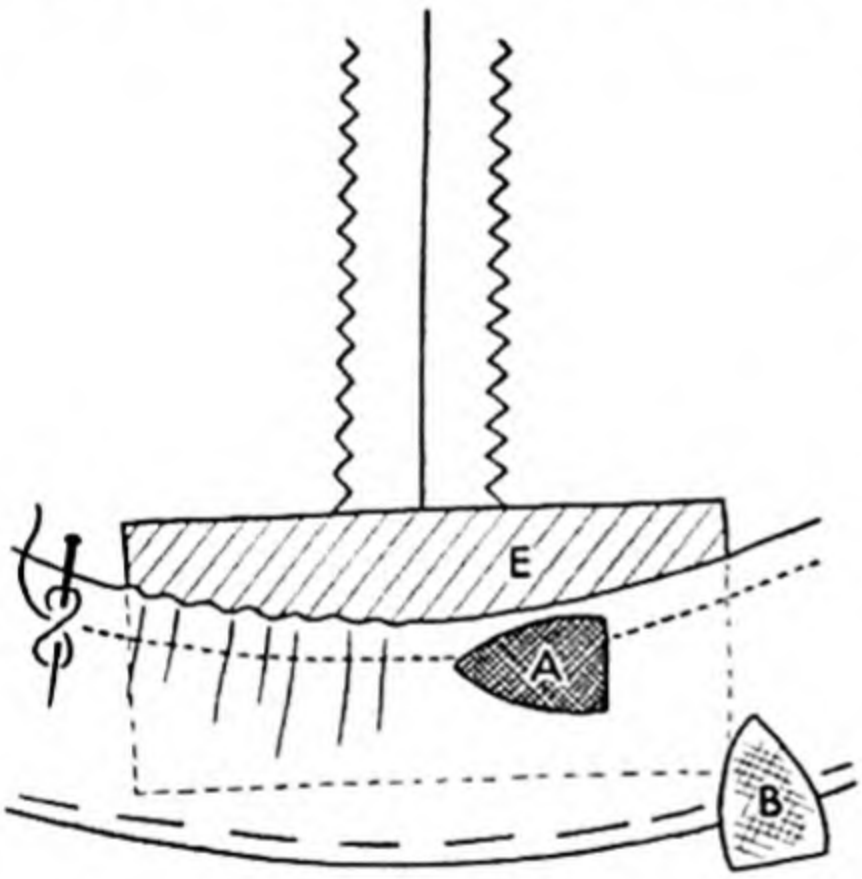


Fig. 188. A, shrinking out fullness with side of iron parallel with top of hem, pressing from bottom upward. B, pressing lower edge from bottom toward top *not around* the skirt.

Place the skirt on a table wrong side up and use a gauge to mark a hem of the desired width (Fig. 187, D). Use pins, chalk, or pencil to form an even curve, then cut off the excess.

The narrowest point of the hem may determine its width, but if there is plenty of hem allowance, adjust the width to suit your taste or the fashion. In general, full sheer skirts such as voile and organdy cut straight require wide hems, 3″–7″. Short skirt styles require hems 2½″ wide. Very full, long evening dresses, especially if circular, require ⅛″ hems.

TO DISPOSE OF FULLNESS

If there is little fullness, and if the fabric is soft or lightweight, ease in the little fullness as you pin, baste it in place or depend on the hemming and later pressing to dispose of it.

If the material is fairly smooth and flat with extra fullness because the hem is circular, before trimming off new edges baste darts

not over ¼″ wide wherever needed to make the hem fit the skirt (Fig. 187, E). Pin them in as darts, not dart pleats—through hem only, not basted to the skirt. Then baste with the knot at the point of the dart so it can be easily removed after pressing. The darts should be at right angles to the edge of the hem. Trim to even width a regular curve. (It saves time to baste in darts, then use a gauge to trim the hem, i.e., E before D, Fig. 187.) A fairly narrow hem is easier to make than a wider one, since there will be fewer darts. Darts set better if pressed the way they want to fall.

If the material is very full, place a line of gathers or ease stitch with the grain ¼″ from the raw edge and draw it up to fit the skirt (Fig. 189, B). If a tape finish is used the fullness can be eased on to ribbon tape by pinning and basting. Stretched bias tape is a good short cut—when relaxed it absorbs the ease in the hem; apply as a plain seam. After stitching more fullness may be removed by shrinking, C.

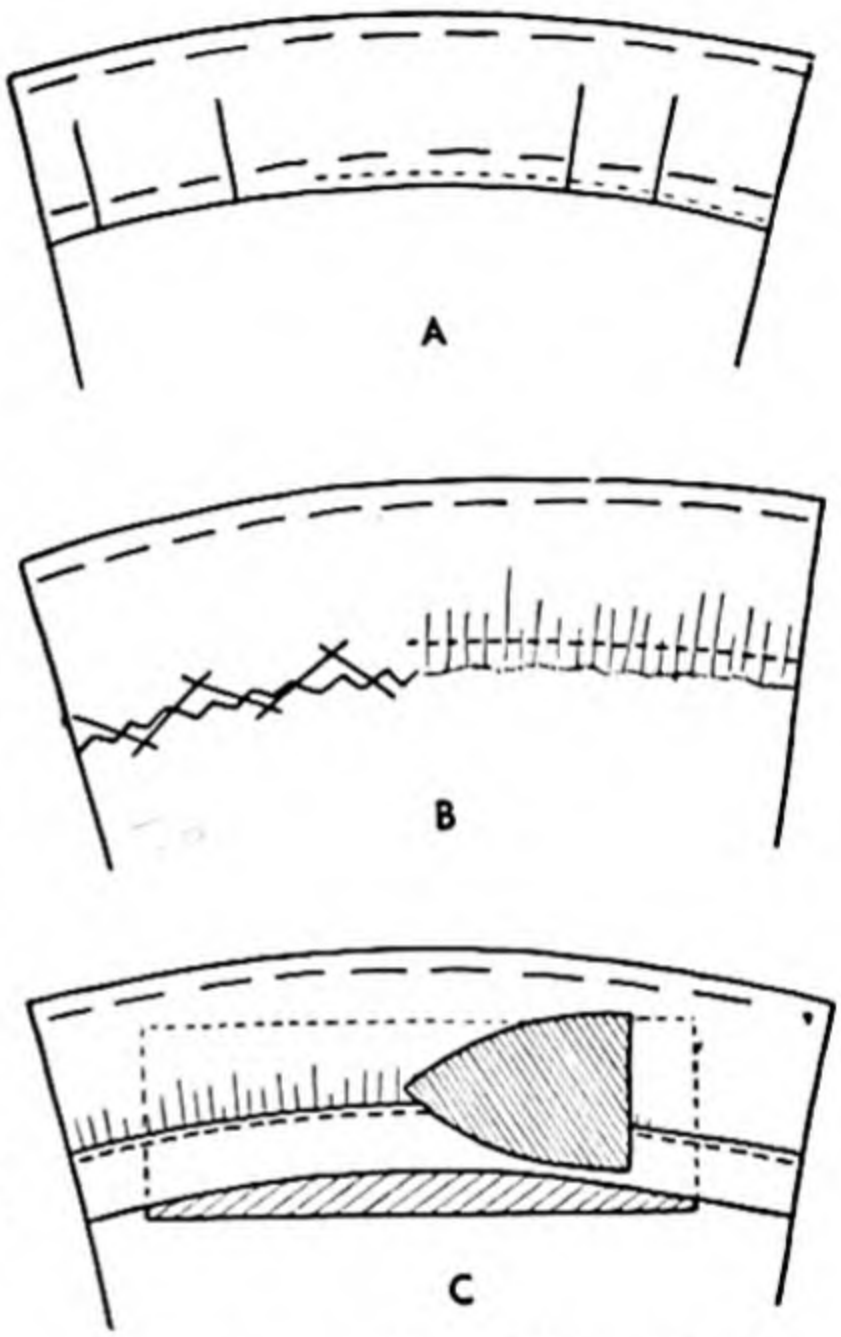


Fig. 189. Edge finishes for hem. Note position of work. A, clean finish raw edge; basting for slippery fabrics. B, pink, stay stitch or zigzag over raw edge; ease stitch if very full. C, tape to cover raw edges. Insert paper between hem and skirt when shrinking.

HEMMING STITCHES

Hand-hemming should be invisible and permit the garment to hang in softer lines. Hand-hemming is associated with the better type of dresses—factory-made or custom-made.

To hold the hem in place we ordinarily use *slant-hemming, vertical-hemming,* or the *slip-hemming* stitches (Fig. 190). *Catch-stitching* (the herringbone stitch) is usually used over raw edges. *Running-hemming* is used on heavy wools, coat hems and silk dresses.

Slant-Hemming (Fig. 190, A) is used on plain hems and to fasten down bands, bindings, collars, and cuffs where the stitches will be concealed or can be caught in a previous line of machine stitching.

It is the speediest stitch but is fairly conspicuous (except as noted) and can be used on skirt hems only if the fabric is of very rough texture or with printed design. After fastening the first stitch in the hem proper, take a tiny slanting stitch in the single thickness of the garment close to the hem edge. Before pulling the needle out, push it on to pick up the edge of the fold—keep the needle slanting

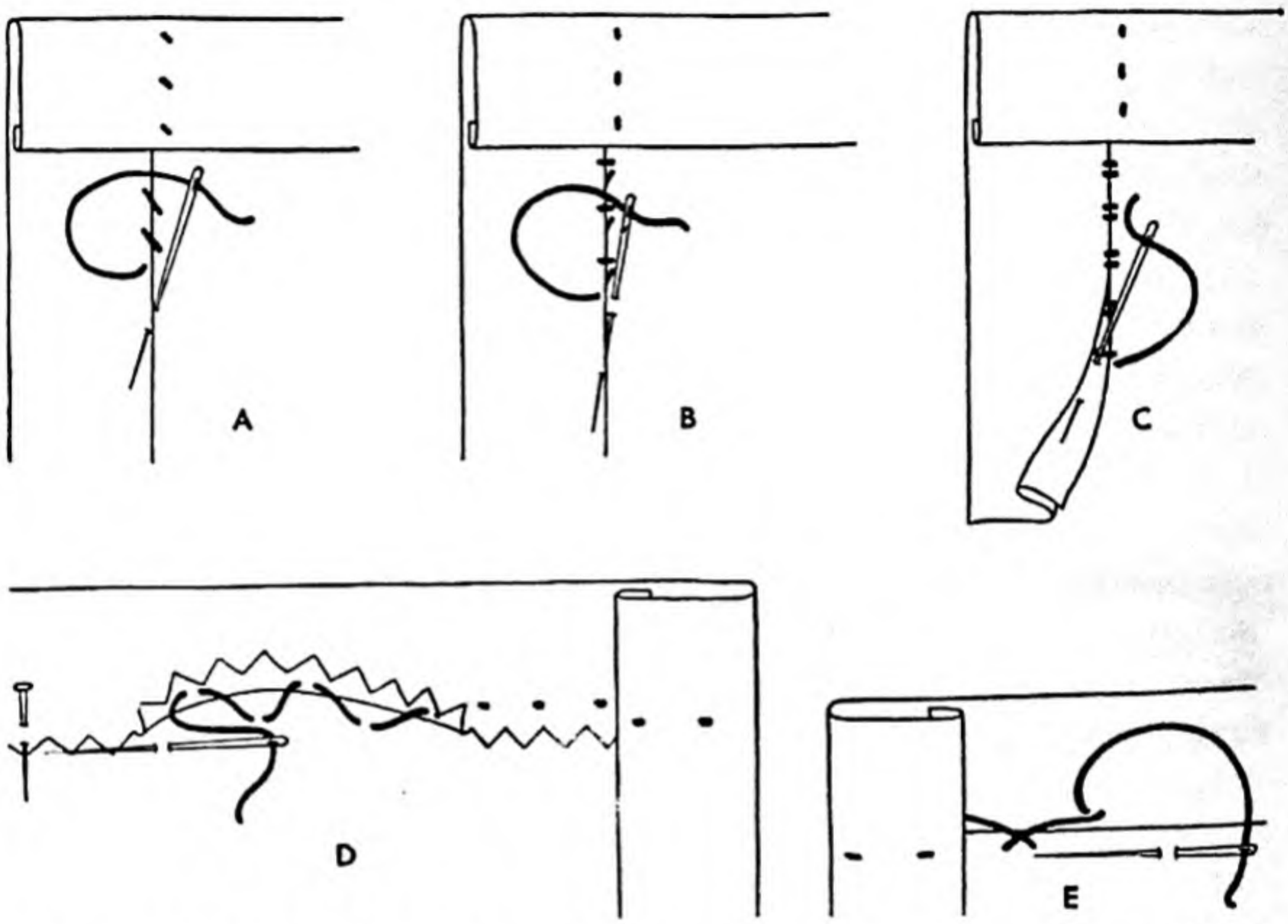


Fig. 190. Standard hemming stitches. A, slant-hemming. B, vertical-hemming. C, slip-stitching. D, running-hemming. E, catch-stitching—the herring-bone stitch.

to your left shoulder. Repeat. Slant-hemming on a baby slip would require stitches ⅛″–¼″ apart; on your own slip or house dress make them ¼″–⅜″ apart; to fasten down a bias binding, catch the needle in each or every other machine stitch; make stitches ¼″ apart on ⅛″ hems.

Vertical-Hemming, sometimes called straight-hemming, looks better on the grain of cloth and shows less float on the wrong side than does slant-hemming (Fig. 190, B). It is used on your better dresses, flat textures, ties, [illegible]e edges, and luncheon linens, which need to be as inconspicuous on the wrong as on the right side. After fastening the thread in the hem proper, take a tiny stitch in the one

layer of the garment close to the fold of the hem and parallel to the hem. The needle doesn't slant this time but is pointed straight along the hem. Proceed at once to insert the needle in the hem ¼″–½″ forward and pull the needle and thread out. Take the next stitch in the single thickness of the garment right beside where the last stitch came out of the hem, then slip the needle forward as before—slightly under the fold. The floats are partially concealed under the fold.

Note that in slant-hemming you progress then stitch, while in vertical-hemming you stitch then progress.

Slip Stitch, or ***Blind-Hemming,*** resembles vertical-hemming on the right side in that the stitches parallel the hem, but the floats are completely concealed inside the fold of the hem (Fig. 190, C). After fastening the thread in the fold of the hem, take a tiny stitch in the single thickness of the garment parallel to the hem right beside the point where the thread emerged from the fold. Pull the needle and thread through. In a second motion insert the needle back in the fold of the hem at a point directly opposite the point of the ending of the tiny stitch. Slip the needle along in the fold for a distance of ¼″–½″ and pull out. Then make the tiny stitch right beside it. Repeat. After some practice you will be able to do the tiny (right side) stitch and the floating stitch ahead in one operation, but avoid having floats exposed (Fig. 191). In other words, the floats are visible only as little cross links and not as long slanting floats. The floats should be in the fold. In skirt hems the floats are at least ½″ long; in overdraperies, they are about 1″ long; in joining seams in millinery or making a blind closing in a belt ending, about ⅛″ long.

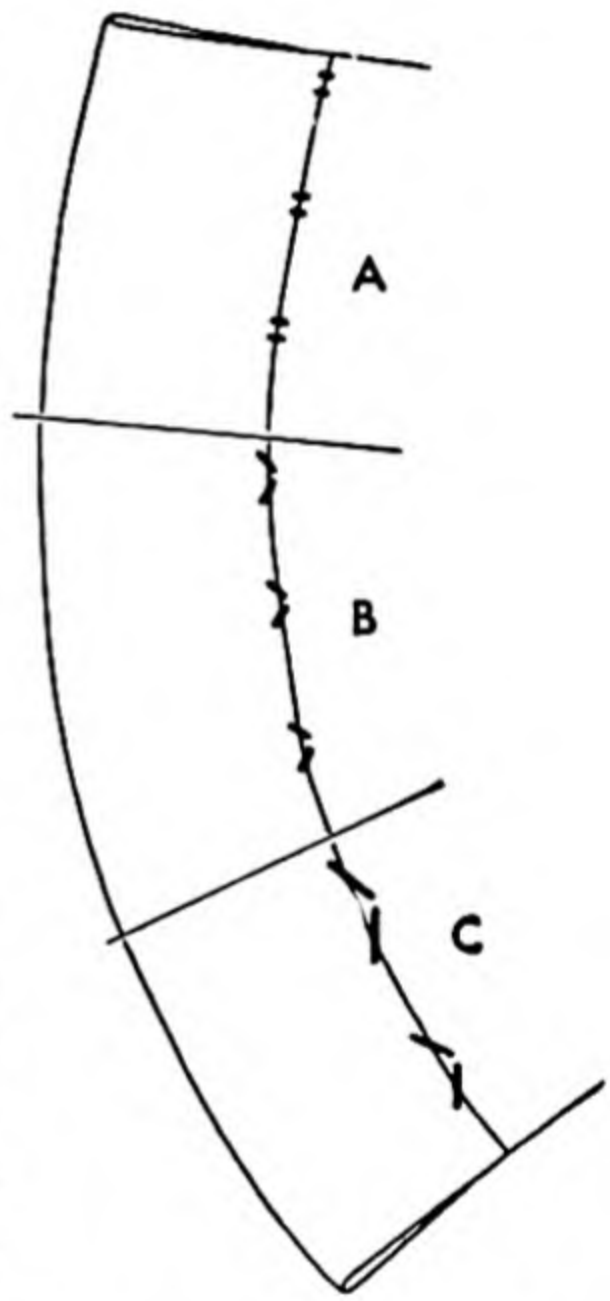


Fig. 191. Slip stitch, or blind-hemming. A, good. B, fair. C, poor.

Running-Hemming is plain basting between the hem edge—pinked or taped—and the garment. Hold the garment wrong side toward you and fold the hem back toward the right side as in a French or damask hem. Run the needle along to take tiny stitches

first in the garment then in the hem about ½″ apart (Fig. 190, D). Keep stitches loose but fasten ends securely in hem.

The ***Herringbone*** or ***Catch-Stitch*** is worked left to right (Fig. 190, E). It consists of a series of back stitches along two imaginary parallel lines. In a taped hem, fasten your thread on the tape, then take a tiny stitch ½″ to the right, not on the tape but close to it in the single thickness of the garment. This stitch is parallel to the

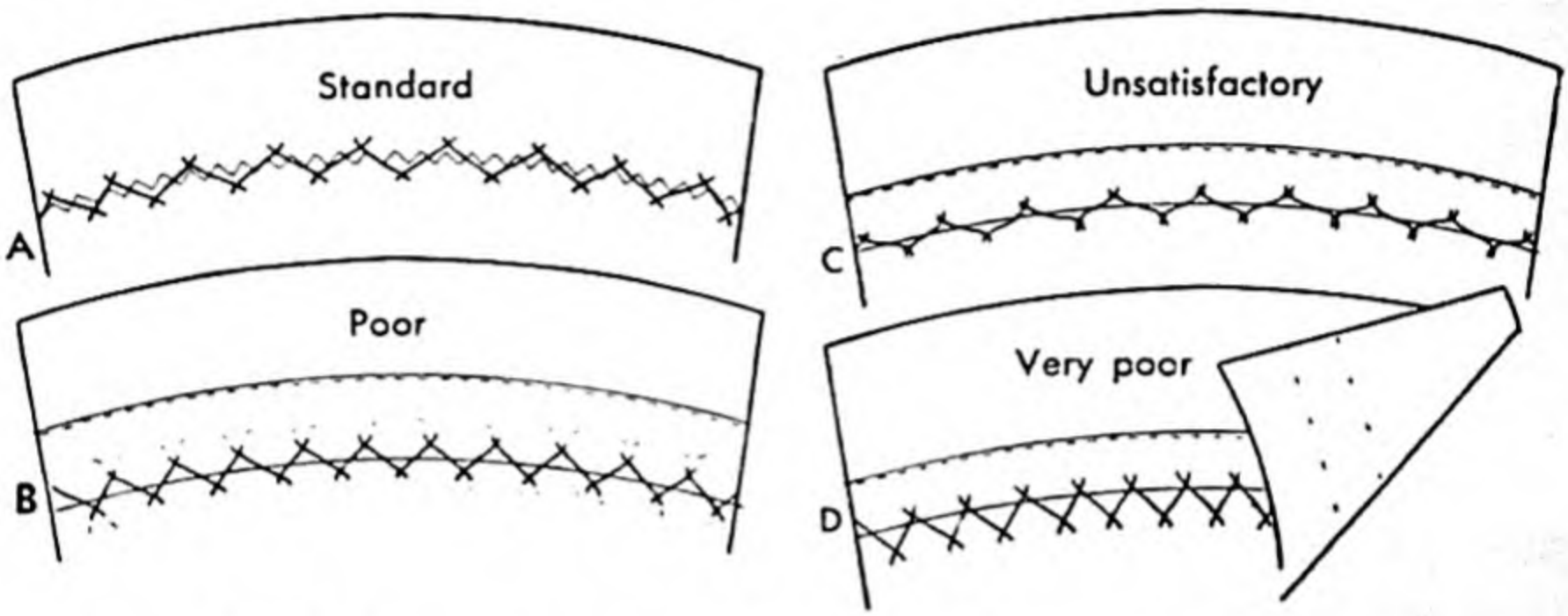


FIG. 192. Scale of catch-stitching. A, *acceptable*, elastic, ½″ apart. B, overworked, too tight. C, not a true catch-stitch; though durable, presses badly, often draws. D, loose, too far from edge, shows two rows of stitches on outside.

tape, so the needle is parallel to the tape also. Pull out the needle and thread, then take another back stitch on the tape about ½″ farther along and about ¼″ back from the edge. This stitch should catch the tape but not go through to catch the outside layer of the garment (Fig. 192). Keep on crossing first on the garment, then on the tape. Throw or hold the thread to one side to avoid making a lock stitch. Pick up just a few threads of the cloth and do not draw the thread tight. Practice keeping the stitches uniform in length and spacing. Many dressmakers object to its use over tape as the crossing adds weight, and reserve it for use over raw edges (Fig. 189, B).

The *Zigzag Stitch* is done by a simple change of the lever on an automatic sewing machine. It may be used in place of pinking or clean finish on thick fabrics that tend to ravel. It is ideal as a finish to supplement stay-stitching around the bottom of the blouse—instead of hemming which makes a conspicuous mark if blouse is worn under snug [illegible]ing skirts (Fig. 131, p. 326).

PRINCIPLES USED IN HEMMING

1. The bulk of the work is down or toward the worker with only the edge up in the hands (Fig. 193)—in pinning, basting, and hemming—to increase speed and avoid crushing work in hands.

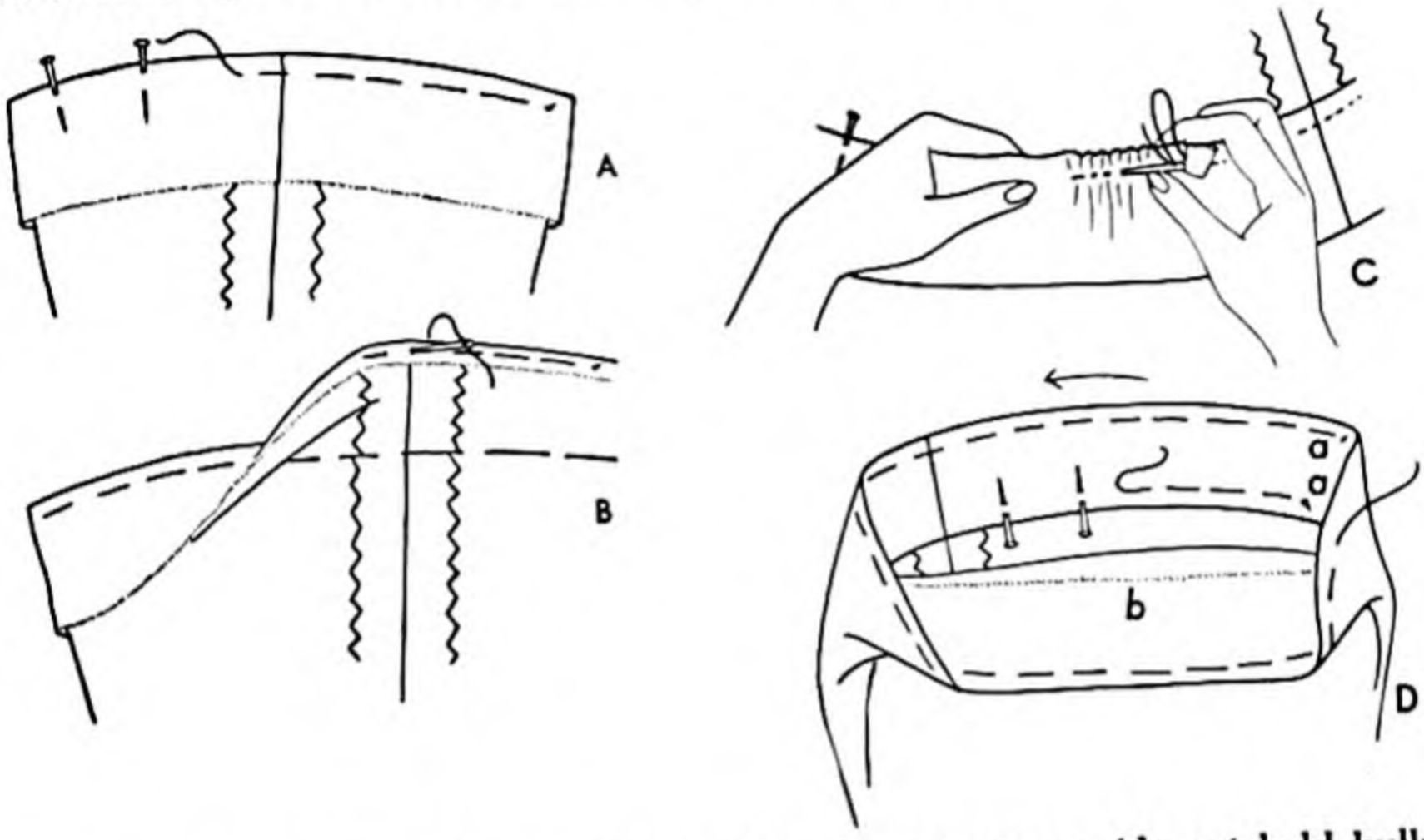
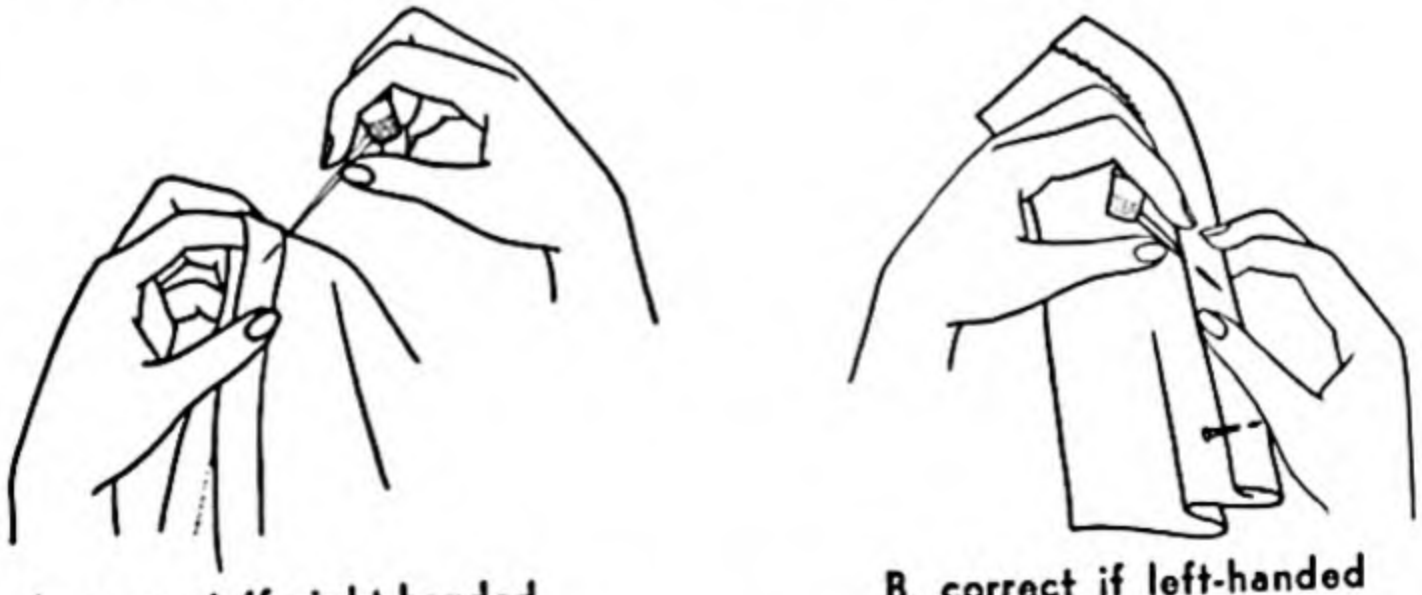


Fig. 193. Hold work correctly. A, with garment wrong side out hold bulk down. Turn hem toward you. B, hold bulk down and turn raw edge toward you so you can see what you are doing. C, hold skirt this way to gather top of hem. D, if garment is spread on table right side out, fold near side, *b*, out of way and begin at far side, *a*, in order to get work in hands correctly and keep turning the skirt around. Progress right to left.

2. The ordinary hemming stitches progress from right to left, but the catch-stitch is worked from left to right. After starting work, at the correct place with bulk toward you, turn the hem across your left forefinger (Fig. 194), to keep a small amount of the fabric in your hand so the bulk will not be crushed. (Compare with Fig. 195.) Note that the left-



A, correct if right-handed

B, correct if left-handed

Fig. 194. Correct method of holding hem and hands for hemming.

handed worker progresses from left to right, but that the bulk is down or toward the worker.

3. In general, the needle slants toward your left shoulder if you are right-handed (to the right, if you are left-handed). But study the illustration or watch a demonstrator for variations of this rule. If the needle is fine (about size 10), you can pick up very tiny stitches. Poking a needle away from one is awkward and soon tires the worker resulting in poor work and loss of time.

FIG. 195. Incorrect, because bulk is away from worker and because fingers are covered by the garment, hence cannot grasp hem to hold it steady. No wonder basting is stiff and crooked.

4. To begin, fasten the thread with or without a knot under the raw edge to be fastened down and take a tiny backstitch to hold it. On ending, make a couple of back stitches on the fold or turn-under of the hem—never through the outside layer of the cloth.

5. Cultivate the habit of not pulling the thread up tight. If you do get some stitches tight, go back and stretch your hem or use the point of your needle to loosen the stitches. The looseness keeps the hem soft, elastic, inconspicuous, professional-looking. A too tight thread will shrink or break in laundering and wearing, besides puckering the hem.

OTHER HEM FINISHES

BLIND-HEMMING ON THE MACHINE

Without an attachment, blind-stitching on the machine is fairly easy and once mastered beginners find that it saves time and is as inconspicuous as hand-hemming. For this hem have the basting about ¼″ from upper fold of hem; turn the skirt to make a soft fold about ⅛″ back from the hem fold as if you were preparing for a damask or French hem (Fig. 196).

Set the machine for a long loose stitch. With bulk at left, wrong side up, hem next to feed, stitch for ½″–¾″ on the hem fold (perhaps counting stitches as 10 or 12). Then deftly push the fold of the garment over to get one stitch only of the machine, then as deftly pull it back and proceed to edge stitch for ½″–¾″ more. Miss Gaines, a dressmaker who showed us this stitch, does it per-

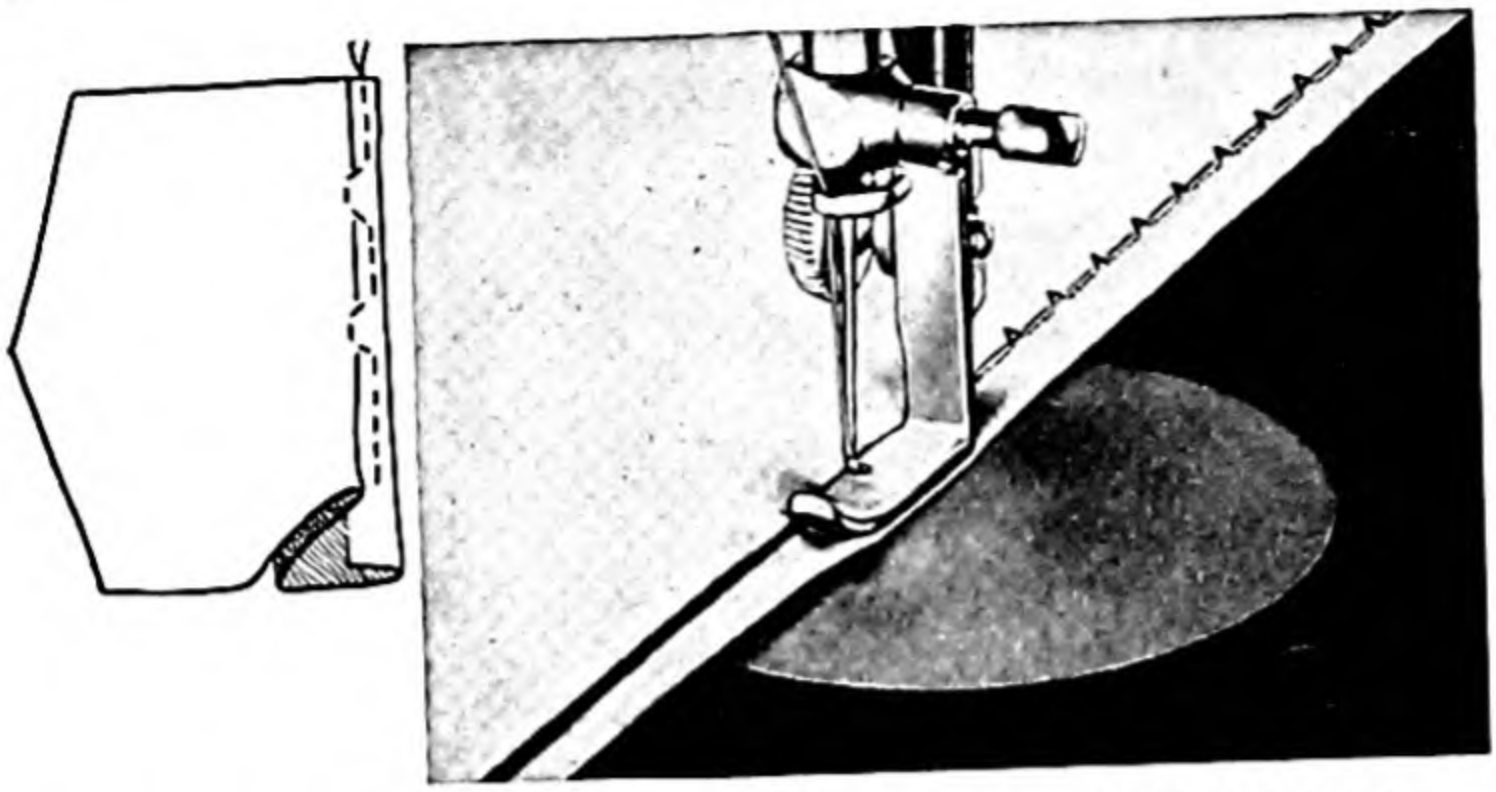


FIG. 196. Blind-hemming on the machine (© TSM Co.)

fectly and quickly, even on jersey. It is hard to rip, which may or may not be desirable, but is as neat and inconspicuous as any hand hemming. Have the tension slightly loose, never tight, and use a fine needle and barely catch the garment in a single stitch.

There is a machine attachment for blind-hemming—the automatic machines have a special disc which does the work automatically.

NARROW HEMS

Narrow ⅛″ hems—*machine-stitched*—are useful on household articles, skirts of long dresses, ties and scarfs. Trim off ravellings neatly; if fabric is crisp and well-pressed, it is easier to handle. (Hold paper under flimsy fabrics for first stitching.) Stay stitch ⅛″ from raw edge; then turn hem so that stay stitch is exactly on the stitching fold—it makes a guide for folding and prevents stretching (Fig. 197, A). Stitching should be 1/16″ or less from the fold—never as far back as ⅛″ (which presses back like a tuck in ironing). Keep eyes on fold inside of presser foot. Basting is unnecessary and a poor guide.

A narrow hem—*hand-finished* may be stay-stitched perhaps easing in a little in stitching if fabric is frayed, stretched or if an outside curve as in a circular skirt. Hand stitches must be close, about 3/16″ apart, with extra fine needle. If stay-stitching is undesirable (too stiff), pinch in a crease parallel to the edge (Fig. 197, B) not down on the table (which causes stretching) but up in your hand. Turn a fold to the wrong side ⅛″–3/16″ wide, toward yourself. If rayon or crease-resistant you may need to baste as you turn; other-

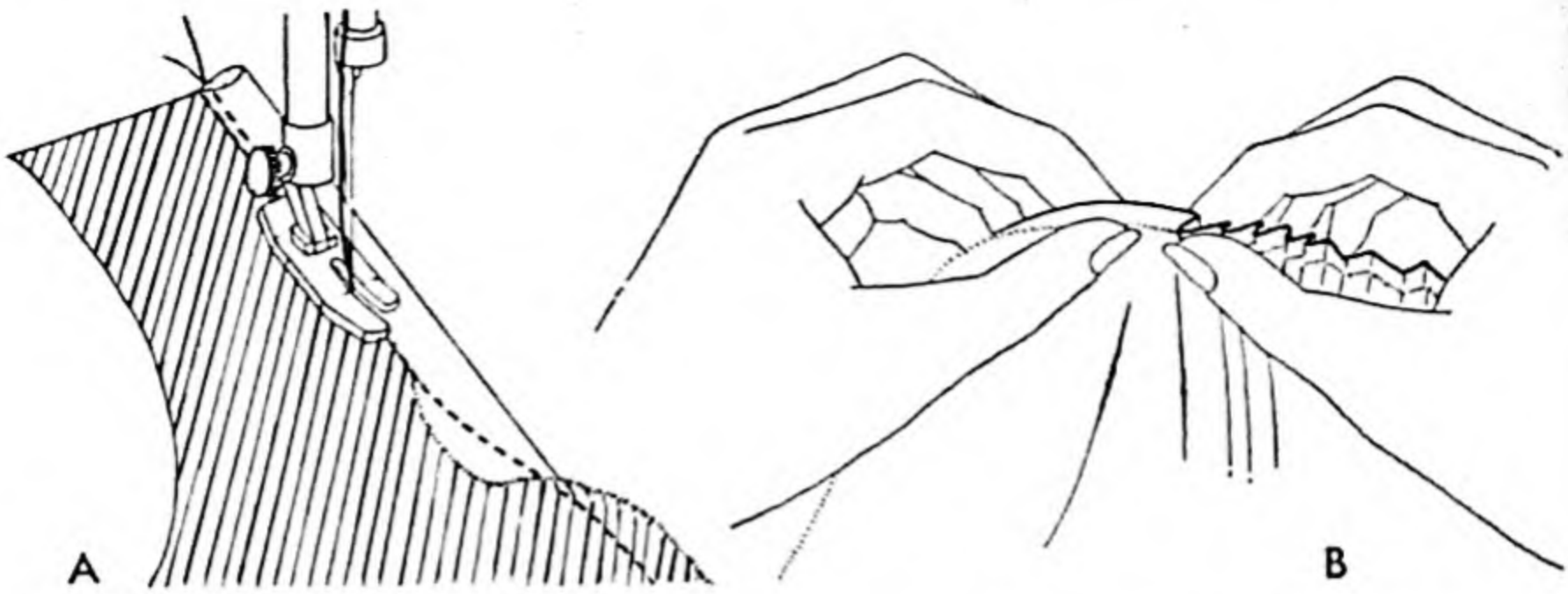


Fig. 197. A, use of stay stitch for hemming by machine. B, pinching in a ⅛"–¼" fold prevents stretching which creasing with iron or on table would cause.

wise keep a bunch of these pleats between your thumb and finger to compress (Fig. 197, B). This technique prevents ravelling and stretching out of shape and makes the crease more permanent. Gain skill and see how nimble your fingers can be. Then turn a second fold over the wrong side—usually the same width, pinching in the same manner. Pin and baste if need be. Place pins at right angles to the edge; baste but not so close that the basting will be caught in the hemming—whether by hand or machine.

WIDE, STRAIGHT HEMS

A wide, straight hem, as on a sheet or curtain or a straight full skirt, is more speedily made by pinching in the ¼" turnunder or stay stitch first. To pin up the hem, use a gauge and turn all folds toward yourself so you may see exactly the amount you are folding under. Place the pins at right angles and baste if needed. To avoid stretching, pin the ends first, then centers. Match grain or crossing seams if any—then place other pins in between. The first ¼" fold is done up in your hands, not on the table. The second will be smoother if folded down flat on the table.

In a pleated skirt, where a seam at the inside fold enters a hem (Fig. 198, A), the seam must be clipped to, but not through, the machine-stitching. Press the seam open in hem but do not trim narrow. After hemming, edge stitch the back edge of the pleat so it will set properly in pressing, wearing, or cleaning.

Where a *hem is to be turned up* on the outside of the garment

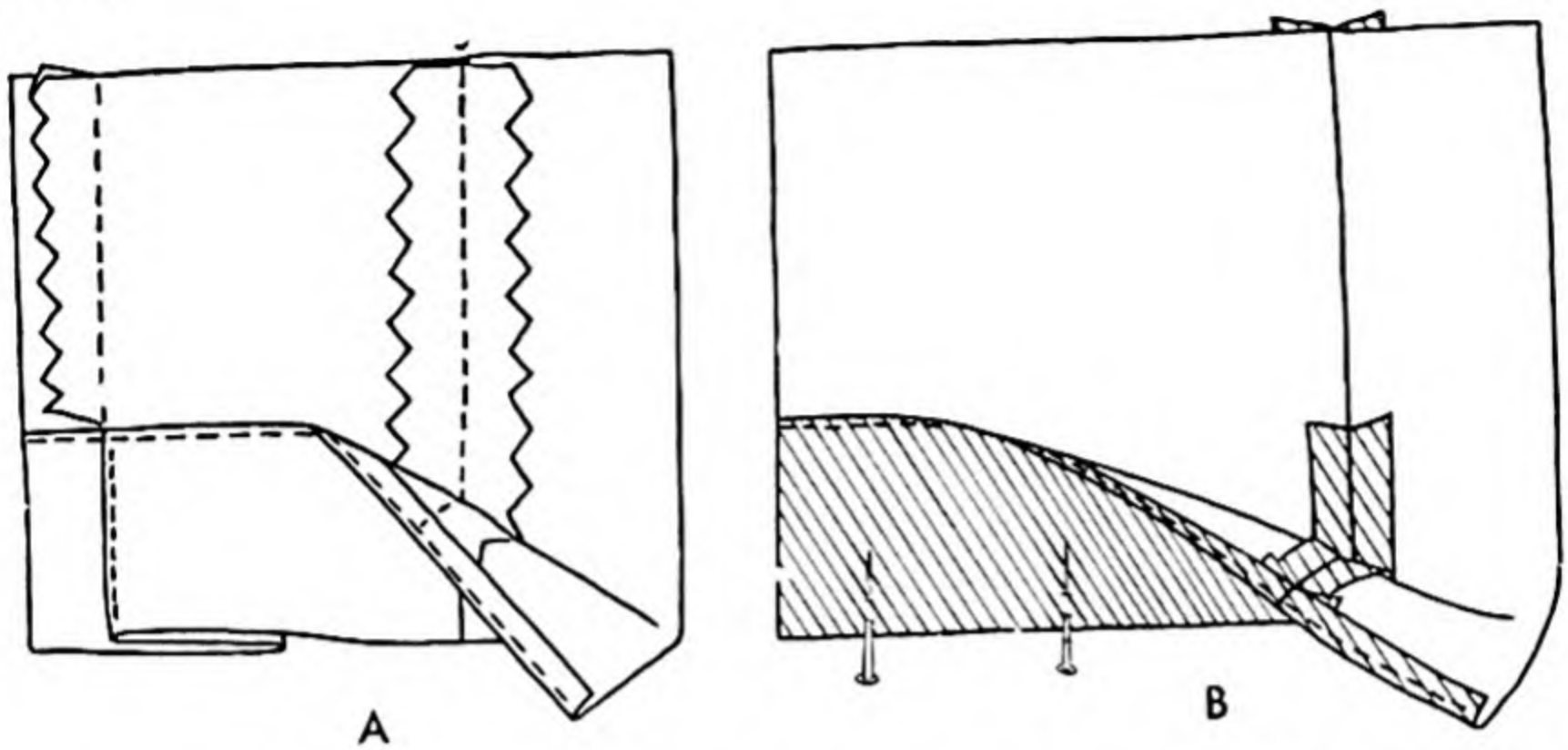


FIG. 198. A, seam entering hem at back edge of pleat clipped so it will set properly. Edge stitch on back fold sets pleat permanently. B, reversing seam in order to finish hem on outside of skirt.

as a decorative feature reverse the seams (Fig. 198, B) someplace below the top edge of the hem.

HEMS AT CORNERS

On *jackets,* coats, smocks, wrap-around skirts, and dresses with openings all the way down to the lower hem, we have the problem of a lengthwise hem meeting a crosswise hem at the lower corner. In such cases the final finish of the lengthwise hem is made *over* and hence *after* the crosswise or circumference hem (Fig. 85, p. 265) in order to keep the circular or crosswise hem inconspicuous and to emphasize the unbroken or continuous lengthwise line.

Press each step and do not take any extra stitches which would show on the right side. Complete the lower hem, then press the lengthwise hem or facing over it. Tack loosely the lengthwise hem across the crosswise hem and also the lower end of the facing (or lengthwise hem) about ⅛″ back from the lower fold of the crosswise hem.

On household articles such as luncheon sets *mitered hems* are preferred. They are seldom used on hems of dresses and coats, but might be found on an Eton jacket of straight cut, for example. It is easier if the hems of the adjoining sides are the same width. Pin the hems in and lightly press. Turn hem at the corner back to the right side, lay the excess material into a triangular fold (Fig. 199, A). Baste a diagonal seam from the inner corner to the outer corner.

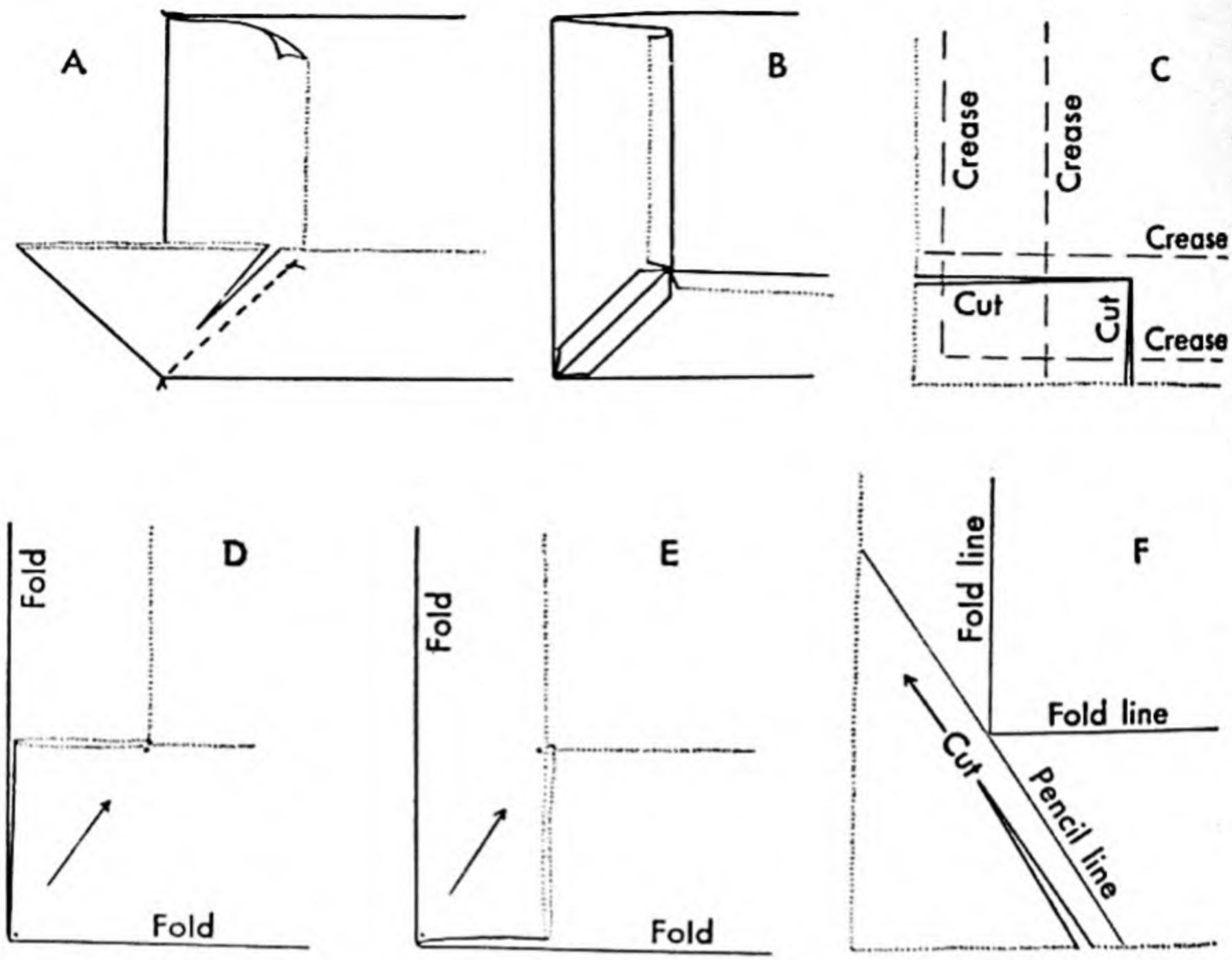


FIG. 199. A, cutting mitered corner with adjoining hems equal. B, stitched ready to turn. C, squared corner by cutting away rectangle. D, mitered corner with adjoining hems of unequal width.

Stitch exactly from corner to corner. Tie the thread ends or retrace at the outer corner and ¼″ back from the inner corner to leave room for the turnunder of the hem later, B. Trim the seam to ¼″. Clip the outer corner almost to the stitching, press it open, and turn right side out. If more than one corner is to be made, use the piece cut off as a pattern for the others.

A square corner can be made by cutting away a rectangle, C.

If one hem is wider than the other, D, press in the hems and draw a line from the inside corner to the outside corner first on one hem then on the other. Check to see that the diagonal lines meet at the corners of both hems. Then open out the hems and cut not on the pencil lines but ¼″ outside of them. Instead of a plain seam you may turn one under and lap it over the other, then slip stitch as a hem or lapped seam along the diagonal line.

To miter a narrow *corner without cutting* (Fig. 200) first pinch in the hems (Fig. 197). Be careful not to pull ravellings out at the

corners. If the pinching does not make very permanent creases you might press a little with the iron. Open the hem at one corner, A, and fold a triangle across the inner crease; it will now resemble B. Refold the two folds of the hem, and the result will be as in C, a

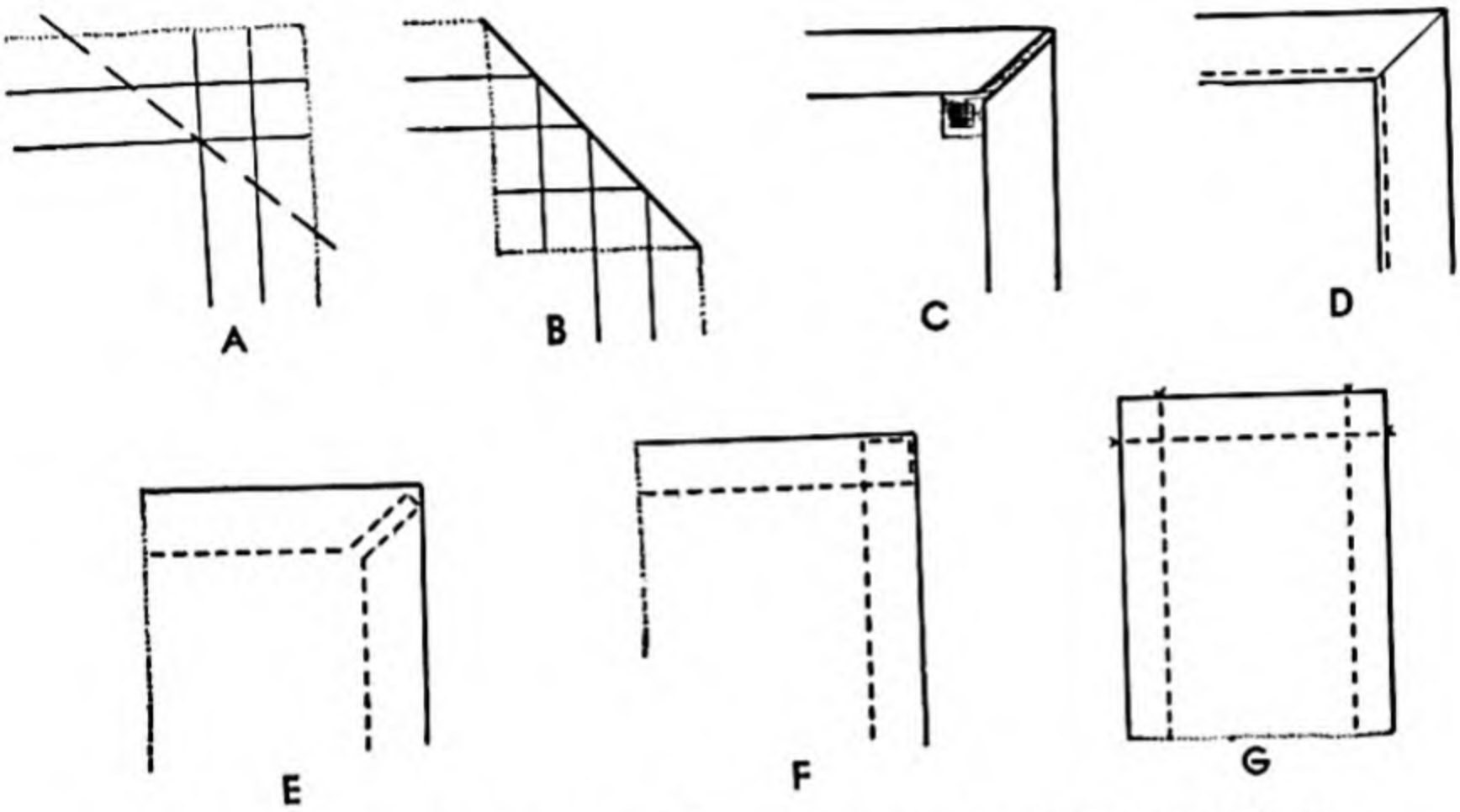


Fig. 200. Machine-stitching square corners of a narrow hem.

nicely mitered corner. The little square of raw edge left extending may be clipped off. Repin and stitch the hem. The diagonal seam may be hemmed together by hand invisibly as in D. But for such utilitarian articles as towels, the corner could be stitched on the machine along each side of the miter, E. If one is very careful a square corner could be stitched without a mitered fold as in F. For a scarf or sash end, D is neater looking. But never stitch each side before folding the adjoining side as was done in G, because they are both untidy and weak!

ROLLED HEMS

Rolled hems are used on fine or sheer fabrics where a dainty, narrow, inconspicuous edging is desired (Fig. 201, A). The work is more easily done if the material is crisp, firm, freshly pressed, and if your fingers are clean but slightly moist. Roll the freshly cut raw edge toward you between the left thumb and forefinger. Aim to enclose about ⅛″ into a 1/16″ roll. Work from right to left and roll only 1″ or 2″ at a time. Use overhanding stitches about 3/16″

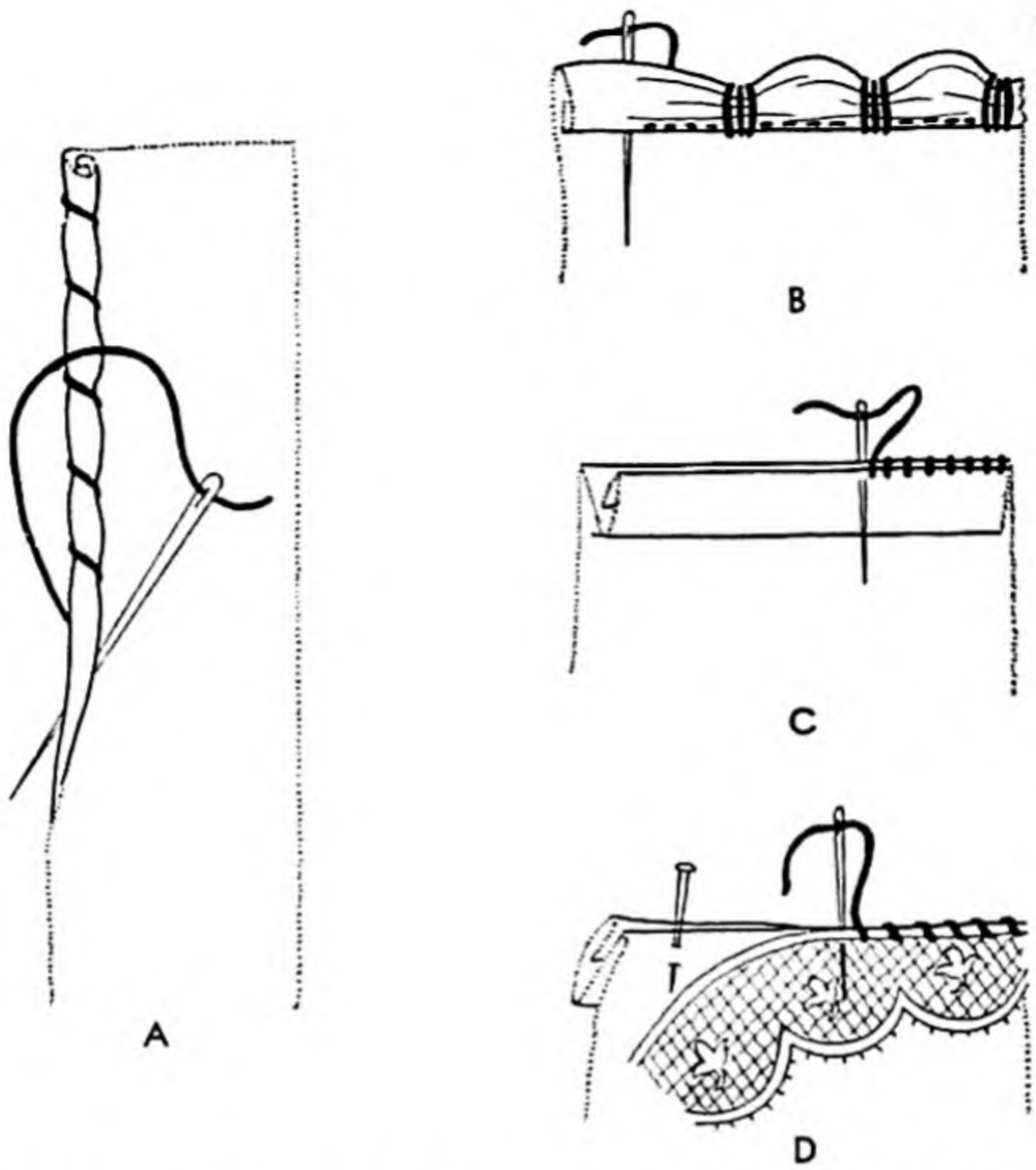


Fig. 201. Narrow edges. A, rolled hem. B, shell edge. C, damask or napery hem. D, overhanding lace to French hem (like a damask hem, but folded back to wrong side).

apart by slipping the needle under the roll and slanting it out at the top of the roll, which is the outer edge of the hem. Be careful across seams. Materials that fray easily or are very soft are improved by stay-stitching ⅛″ from the edge; better still, stitch ¼″ from edge and trim to ⅛″, to give a crisp, unravelled edge.

A lace edging may be held on the right side and caught in the overhanding stitch as you roll.

Rolled hems are used on fine linen handkerchiefs, ruffles, collars, ties of chiffon and lingerie materials, and on baby clothes.

SHELL HEMS

The shell edged hem is a decorative scalloped effect used on thin fabrics (Fig. 201, B). Baste in a narrow hem about ¼″–⅜″ wide. Work from right to left with the wrong side toward you. Fasten

the thread at the edge of the hem as usual, then take two or three overhanding stitches over or around the hem. Draw up each stitch tightly to crush the outer edge down to make a scallop. Slide the needle in the fold of the hem forward ¼″–⅜″, then repeat the overhanding stitches. If the scallops are ½″ apart, you might need to use tiny running stitches in between to hold the hem down.

DAMASK HEMS

The damask or napery hem is used on table damask, but not on crash or art linens. The standard finished width for damask napkins is ⅛″–3/16″ and for tablecloths ¼″–½″. The selvages are left on and not hemmed; only the crosswise ends are hemmed. Crease as for any hem (folding twice). Then fold the hem back on itself to the right side—making two parallel folds. Use fine thread (#100–120) and a very fine needle to overhand the folds together, keeping the stitches close together but very shallow and loose (Fig. 201, C). When opened out flat, the stitches, being parallel to the warp threads, sink out of sight leaving a very durable but inconspicuous hem. The ends of the hem should be closed by overhanding and retraced so that they will not rip out in laundering.

FACED HEMS

Dresses sometimes need to be lengthened. If there is not sufficient hem allowance, we use a bias facing. Occasionally we use an outside facing for decorative purposes. Compare Figures 156, p. 376 and 157, p. 377.

To face a skirt with bias strips, follow these steps:

1. Cut bias strips 2″ or 3″ wide. Join the ends along lengthwise threads with a ¼″ seam pressed open, until you have a strip a little longer than you need to go around the skirt (Fig. 202, A). Press and shrink out the fullness by using the side of the iron to convert the strip into a semicircular shape (Fig. 246, p. 493). It is easier to shrink out the fullness now than after it is on the skirt, although it may be done as in a regular hem (Figures 188 and 189).
2. Rip out old hem, brush out lint (which may soil the crease), and steam press thoroughly with the grain. Hang and trim evenly.
3. Pin the right side of the bias strip to the right side of the skirt. Baste around the skirt until near the beginning (Fig. 202). Let the end of the strip overlap the beginning about ½″. Carefully cut off the ends

Fig. 202. A, bias facing pinned or basted to fit skirt. B, lengthwise seam in facing completed before circumference. C, clean finish at *x* or baste to keep facing from rolling out at lower edge of skirt. Finish raw edge at *y* as desired. Basting at *x* is more important than at *y*.

along a warp thread; stitch together in a ¼″ plain seam. Press open. This seam should be as neat and flat as any other. (Principle: lengthwise seams should be finished before stitching circumferences across them.)

4. Stitch around the bottom of the skirt as planned. Trim off the seam if it is wider than ¼″. Turn the facing to the inside of the skirt and under stitch (Fig. 158, p. 378). Or work the seam out with your fingers toward the edge, but keep it back 1/16″–3/32″ from the edge toward the wrong side, and pin and baste it with stitches about ¼″ long to hold it that way—to be sure the facing will not show on the right side, C.

5. The raw edge may be treated as any hem, depending on your material. Press lightly—move the iron from the lower edge of skirt up toward the hemming stitches. Remove bastings if any and press from the right side.

A good facing stays back 1/16″–3/32″ from edge but a poor one shows on the right side or is pulled back too far, as ⅛″–¼″ from edge. Lengthwise straight strips in place of bias strips produce a very poor facing.

17

PLACKETS

Should the placket opening be left exactly the length of the metal part of a zipper? Can a zipper be set in a placket in one continuous stitching? Should the placket always be on the left hip? Explain.

Plackets are avoided entirely in such styles as wrap-arounds, skirts attached to loose under-bodies, garments with elastic waists and loose wristbands, and loose-fitting slipover garments. But wherever snug- or semi-fitting styles are in vogue plackets become necessary.

Plackets may be made in an opening left in a seam or in a slash cut in the garment. The placket made in a slash or slit takes a dart out of the garment, thereby producing a bias seam and a slight bulge. This effect is easily concealed if the slash occurs in a group of gathers as in a full sleeve, full skirt, or gathered neckline. Plackets made in the opening left in a seam are more durable and set better. It is easier to make a placket if the garment seam is ⅝″–¾″ wide; if narrower, stitch ribbon tape flat ⅛″ from raw edge of seam to extend the width. (This is another good reason for not narrowing hip seams for fitting.)

The continuous-bound placket and the bound-and-faced placket are not common today because they are not only more difficult to make, but more bulky; where the facing is stitched down by hand on a dress, they often look "home-made" or amateurish. Worst of all, the basic lengthwise seam of the dress has to be clipped and

usually trimmed to ¼″, thereby preventing future alterations. Such plackets are useful in children's clothes and undergarments. Modern dressmaking uses the bound-buttonhole placket for slashes and the concealed slide-fastener or zipper placket at hiplines.

Usually, placket openings for dresses are made after circumference seams are completed; that is, after the second fitting. Such lengthwise openings are made last to conceal crosswise seam endings. When you look into an opening you should be conscious of one straight lengthwise line, not a number of bumpy-looking crosswise seams, hems, and other endings. Placket openings for necks, sleeves, skirts, and panties should usually be finished before collars, cuffs, and belt bands are attached.

Zippers ending in pockets or full, gathered skirts require one treatment above and another below. Net evening dresses should have the upper part of the zipper stitched through both layers and the lower part on the slip only. Hand-stitching is an easy solution for the last step of the lower part but tight bodices are neater machine-stitched. The slot seam style makes for narrower overlaps in bulky fabrics.

Study the instruction sheet that comes with the zipper.

A good placket of *standard* professional appearance is:

Inconspicuous—flat, neat; with sufficient lap that it doesn't gap; without bulges, puckers, or hand stitches showing.

Useful (functional)—easy to work, with no tugging when dressing; at least 9″–10″ length in a dress, 7″ in a skirt, 4″ at wrist (the difference between a larger and a smaller circumference).

Durable—strong at top and bottom, with thread ends tied or retraced; with seam not frayed, clipped, or trimmed too close, thereby preventing alterations for fitting and remodeling; made of fabric to match garment. Narrow seams waver and do not set well.

Easy to launder or clean—flat, not too thick, without selvage in the seam; long enough (as in a shirt sleeve) to open while ironing.

Easy to make—with facings (easier than bindings); a zipper saves sewing on snaps.

In a standard zipper placket:

The fastener slides easily, doesn't hang.

The fastener cannot be seen—is set under underlap so it extends about ⅛″ under the overlap.

The tape does not show.

Stitching is straight and true across closed ends.

The overlap is not over ½″ wide, but may be wider at top to permit space for lock.

CONCEALED ZIPPER SKIRT PLACKET

(Open Method)

The standard placket must have the zipper hidden under an overlap (front) so that only the overlap stitching shows but not the underlap (back); hence, the underlap must be stitched first and separately from the top stitching.

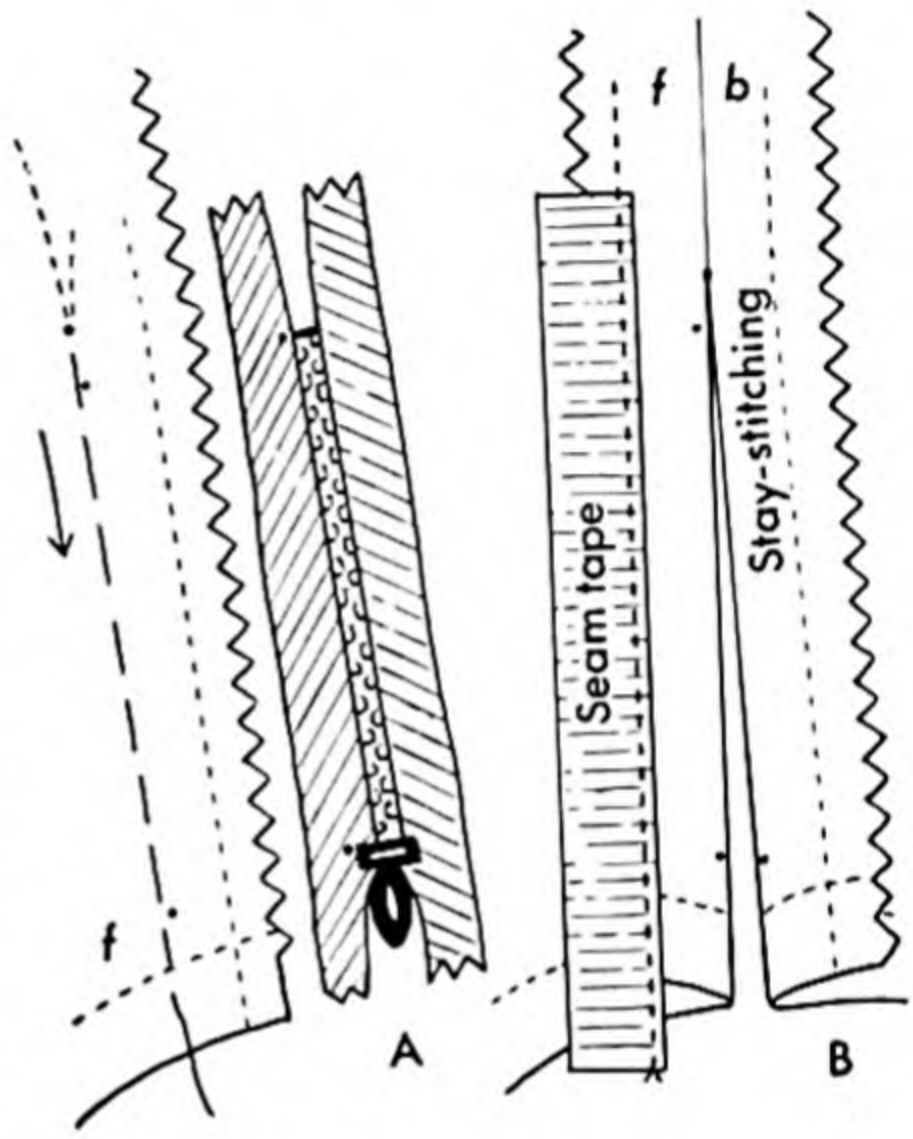


FIG. 203. Preparation of placket opening. A, baste *f* and *b* together on seam line (after stay-stitching ¼″ from raw edge); have opening ¼″ longer than metal of zipper excluding waist seam line. B, seam tape applied to *f* to extend width of seam. Seam is ripped open after pressing for open method, but is not ripped for closed method.

Preparation

Garment seams are stay-stitched ¼″ from edge with the grain on both right and left hips (Fig. 203). Allow a seam at least ⅝″ wide preferably ¾″; if not extend front seam allowance with seam tape. Check left hip opening to be ½″ longer than metal part of zipper, measuring from seam line for attaching belt band.

Baste-stitch the opening on seam line. Press open and remove bastings to leave creases.

Step 1, The Underlap (Fig. 204, A)

Make a fold ⅛″ from crease in the back seam allowance. Pin as a ⅛″ pleat or tuck to the zipper tape leaving a 1/16″ space between fold and metal as a channel for slide. (Pull should be ¼″ below seam line of belt at top of skirt.) Avoid stretching fabric, rather slightly ease it to the zipper.

Use left cording foot. (Regular foot may be used by keeping the

narrow side next to metal of zipper.) Do not stitch too closely. Stitch from bottom to top and all the way on the tape at both ends.

Step 2, The Overlap (Fig. 204, B)

With garment right side out, *pin* the crease of front (original seam line) over to meet crease on back (original seam line). If need be (in hard to handle fabrics) baste a line ⅜″–½″ back from the crease as a guide so that stitching will miss the metal of zipper by 1/16″.

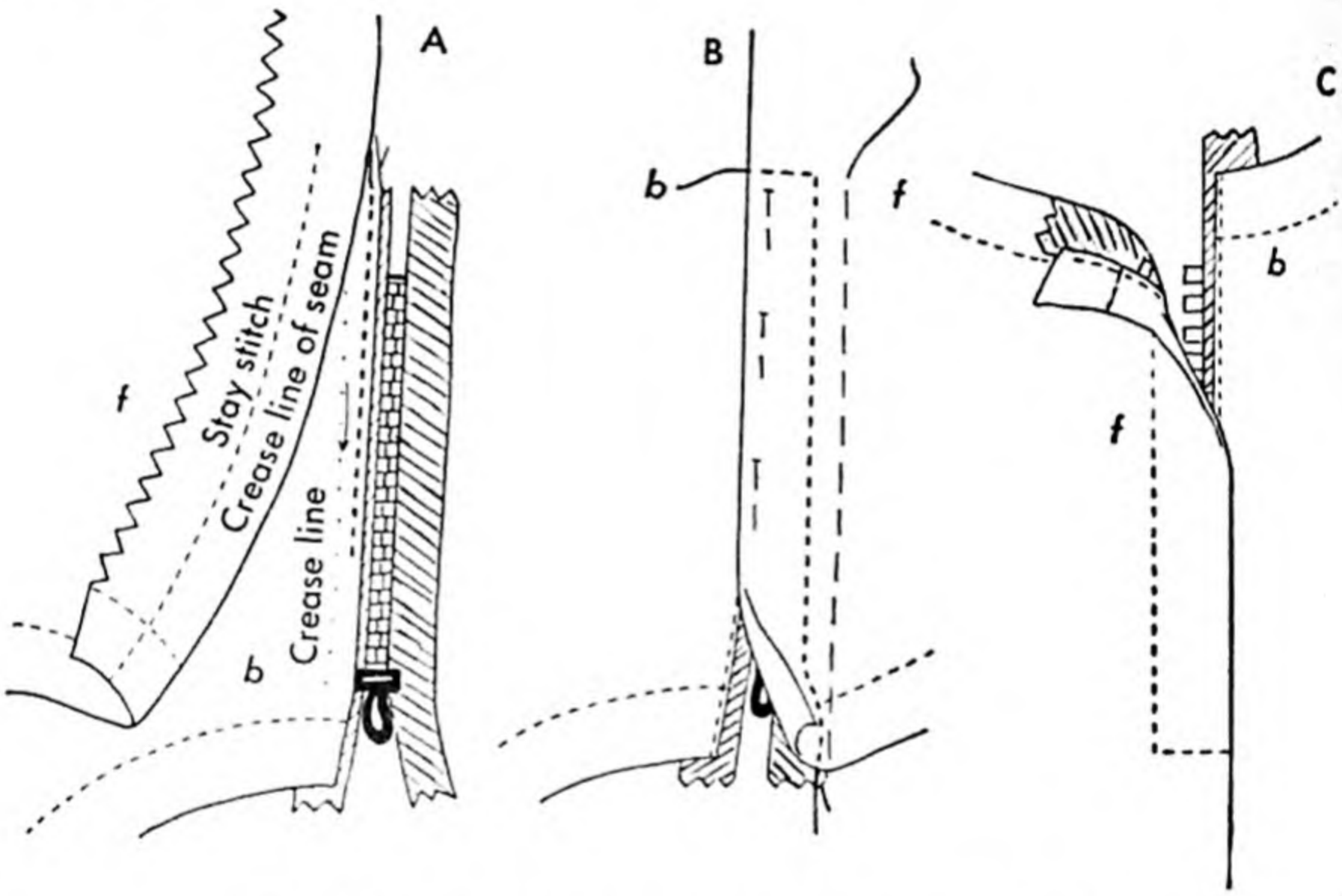


Fig. 204. Steps for skirt zipper—open method.

Stitch on right side from bottom to top; swing out a little at top to leave plenty of room for pull. Avoid pulling material crosswise or zipper will show when completed especially at top.

Step 3, The Finish (Fig. 204, C)

Tie threads at lower end on wrong side. Remove bastings. Press on wrong side, zipper closed, on a soft pad, paper or blotter.

ZIPPER SKIRT PLACKET

(Closed Method)

Prepare placket as in Open Method (above and in Fig. 203). Instead of removing the baste-stitching leave in until placket is complete (Fig. 205). Work on *wrong side* of garment *throughout.*

Step 1

Begin with one layer of back seam allowance at right, rest of bulk at left. Place zipper *face down* with all the metal and half the tape over pressed open seam line, pull at waistline ready to stitch from bottom to top. Use left toe of regular presser foot or right toe of cording foot to stitch ¼″ away from teeth through tape and back seam allowance only. Some workers keep the zipper centered better if it is open in this step.

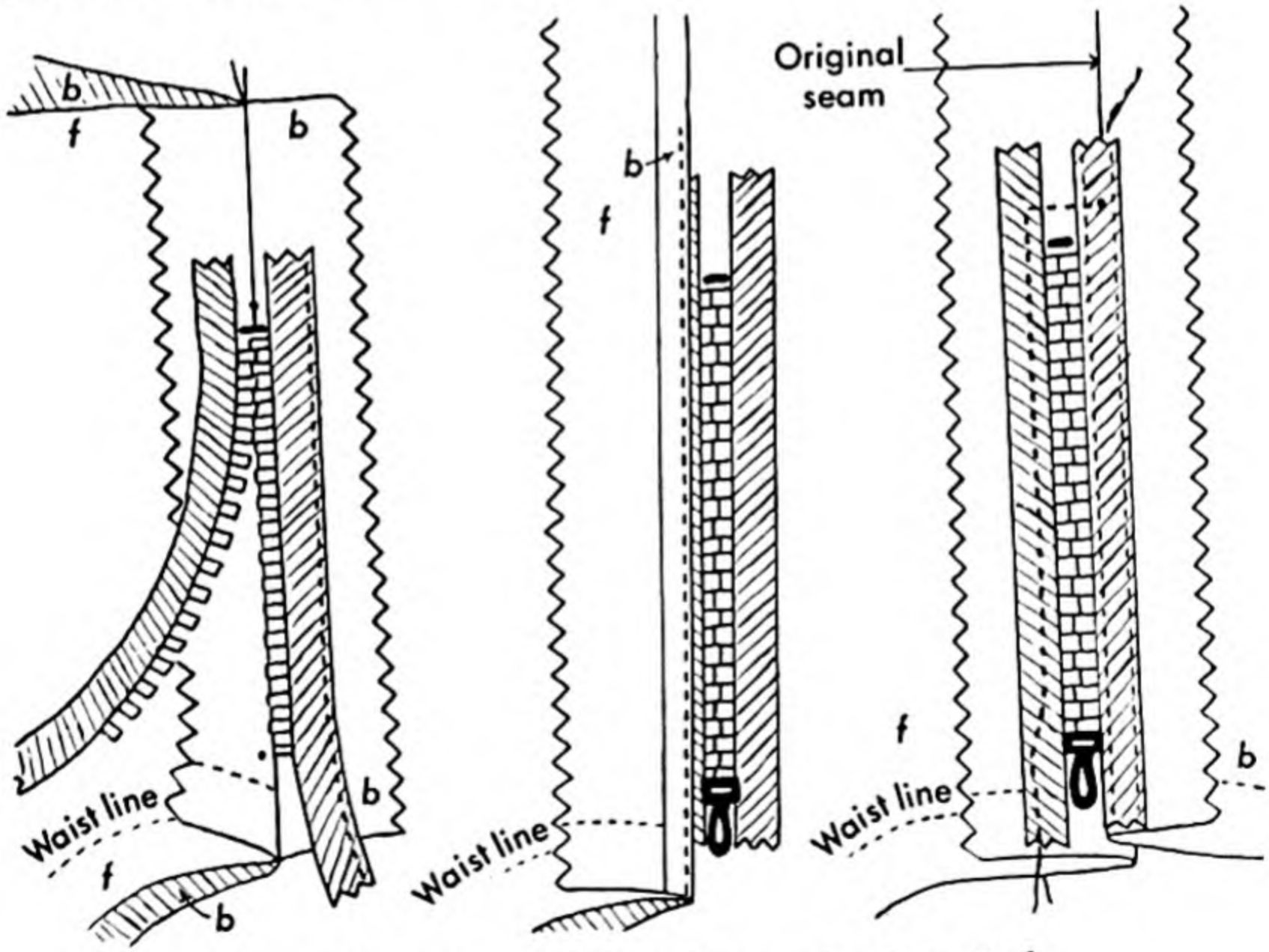


Fig. 205. Steps for skirt zipper—closed method.

Step 2

To *complete underlap,* turn zipper closed face up. Use *left toe* of cording foot. Arrange back seam allowance smoothly to make a ⅛″ tuck or lapped seam leaving 1/16″ channel of tape showing. Stitch close to fold—still working only on back seam allowance.

Step 3

To complete overlap, with entire garment out flat turn zipper face down, flat on seam. (As a beginner it helps to turn right side out, pin and *baste* front over the zipper to form a guide line for straighter stitching.) After practice, complete stitching from wrong side with *left toe* of cording foot. (If you need to stitch from outside of skirt use right toe of cording foot, stitching from bottom up.) With a little practice this method requires no basting.

Press. Remove machine-basting.

CONCEALED DRESS ZIPPER IN LEFT HIP SEAM

Preparation

Stay stitch before putting garment together ¼″ from raw edge of left and right hiplines 1″ below zipper opening of skirt and 1″ above zipper opening of bodice. In stitching entering circumference seams—the waistline—taper seam ¼″ narrower the last half inch (Fig. 206) so that it will not draw when turned back especially on the front. The underarm opening should be ½″ longer than metal part of zipper. If the seam allowance is not ⅝″–¾″, extend front with seam tape.

Baste with long machine stitches on seam line (matching right hiplines); be sure front lengths match back lengths by intersecting placket line exactly. Press open on wrong side.

Procedure

Proceed as detailed under skirt zipper either method above; or consult guide sheet in the zipper package for various modifications (Fig. 206).

Sewing may be done by hand to advantage on pile fabrics, sheers, jersey. Stitches must be tiny and regular. Use fine hemming on the

19928.

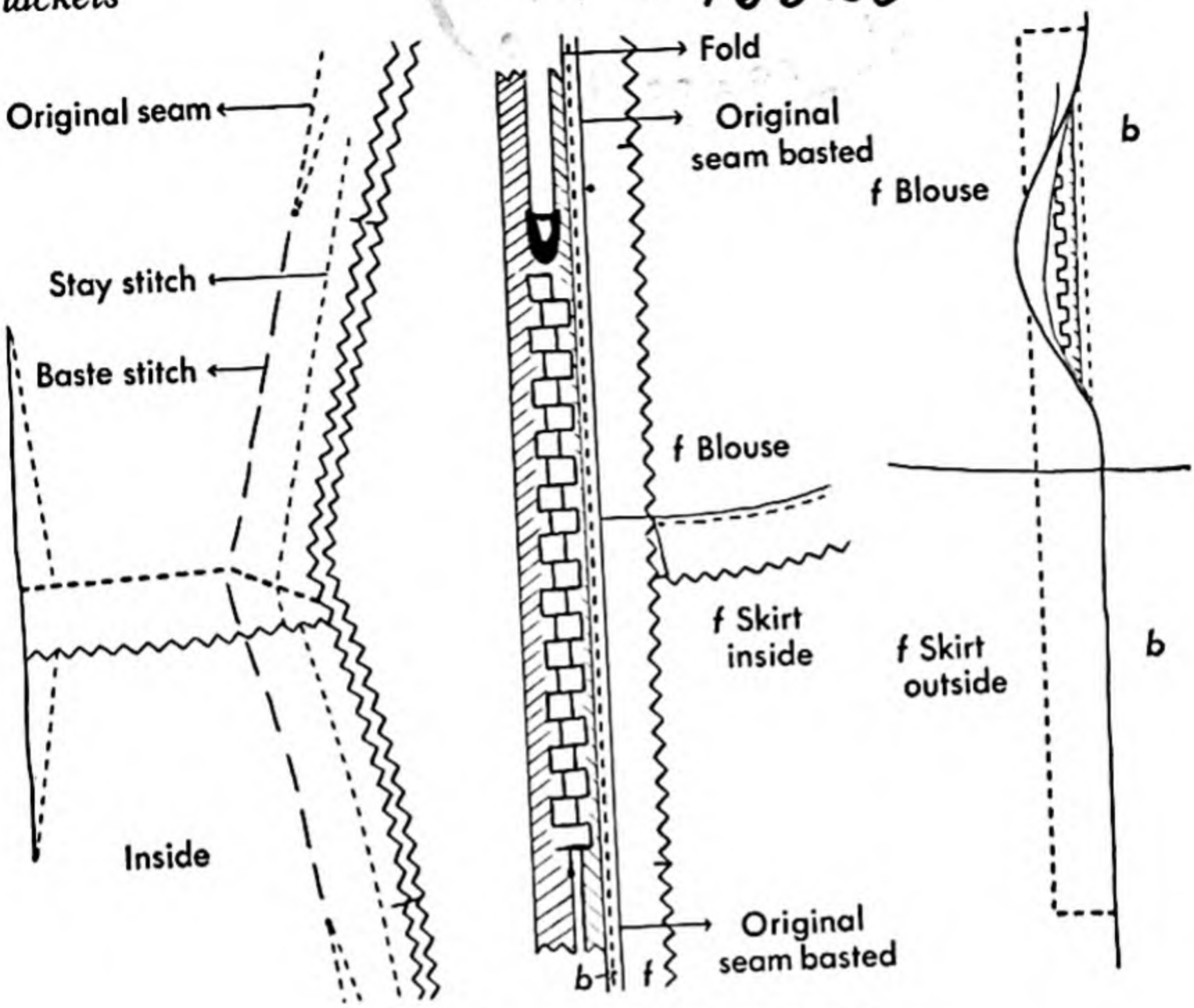


FIG. 206. Steps for dress zipper.

underlap, ⅛″ tuck. A line of back stitches in place of top-stitching in the last step will give a tailored, hand-picked effect. Curved seams as in princess styles need several slashes to the stay-stitching on inside curves before applying the zipper—sewing by hand is usually easier.

ZIPPER IN A SLOT SEAM

Underarm as well as CF and CB seams may be used to conceal a zipper applied like a slot seam. If seam is narrow extend it with a tape or use a shaped facing as part of the neck facing. If only the seam is used, it must be wide; baste by machine on the seam line. Press open. Pin center of zipper to center of seam on wrong side so pull is ⅛″–¼″ below crosswise seam allowance by which a collar or band is to be attached. Stitch with right or wrong side up, whichever you think you can manage most accurately, ¼″ from center.

If a slash or seam opening is to be faced complete the facing and press. Overcast the finished opening together; set zipper under-

neath, folding the zipper tape at top back out of sight; stitch from top side retracing ends at top inconspicuously. Complete with hook and thread eye at neckline to keep placket closed. Hand-stitched slot seams are found on many of the "better" dresses.

PIPED-BUTTONHOLE PLACKET

The piped- or bound-buttonhole placket is most easily made, for it is in reality just half of a buttonhole. It is much neater and easier to make than the continuous-bound placket and is ideal for neck openings, (Fig. 207), where there is a slash but no seam.

Have marked the neck seam line and the center of the blouse. Cut a straight or bias strip 1½″ wide and 1″ longer than the opening and baste to the garment, lengthwise centers matching and right sides together.

Stitch along each side parallel to the center and across the end of the opening to produce a long narrow rectangle about ¼″ wide. Slash the rectangle through its center to within ¼″ of the end; and diagonally to the corners as for a piped buttonhole, A.

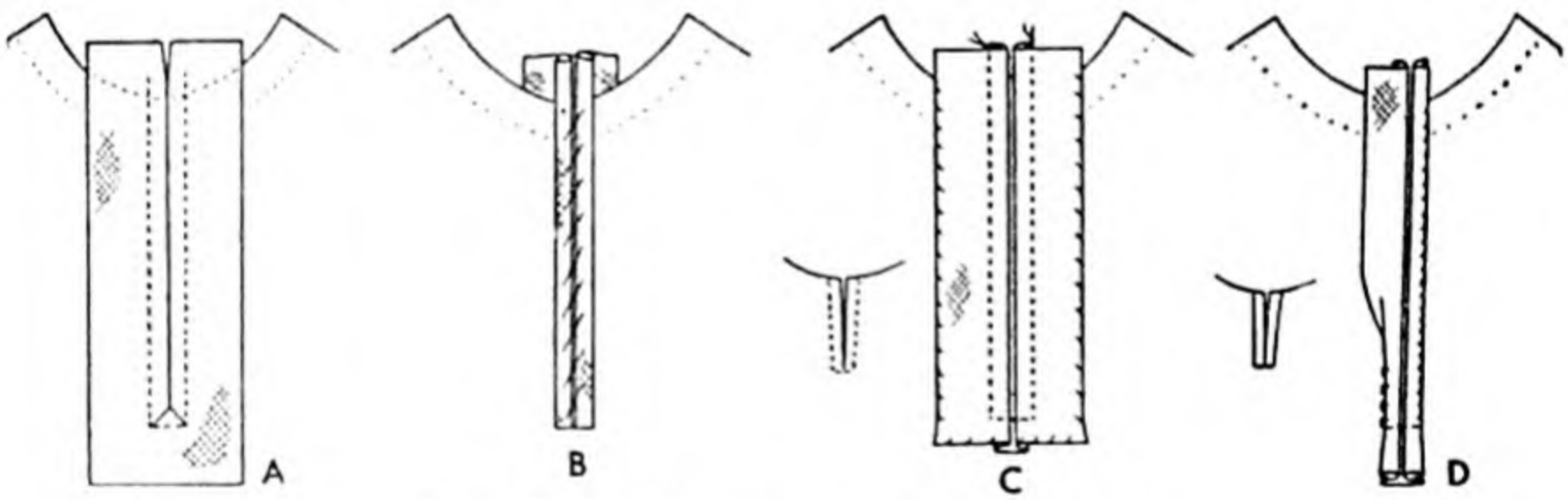


Fig. 207. **Piped-buttonhole placket.**

Press entirely to wrong side like a facing. Then fold the strip to make a piped fold along each side, meeting in the center. Be sure to keep the seam out of the fold. Use diagonal basting to hold the lips together, B. On the wrong side, sew the piping to the original line of stitching by hand or machine and across the end, C. To give a tailored effect, this placket may be top-stitched, C.

For a bound-buttonhole placket the bias strip is used like a binding, not a piping. Hence, after slashing, press the seam along the sides (but not the ends) *toward* the lips. Crease lips so they are equal. On the wrong side, turn under the edge of the strip to form ⅛″ binding. (Trim off what is not needed.) By hand, hem this

binding into the machine-stitching, D. Across the end tack the two lips (which form an inverted box pleat on the wrong side) tightly to the triangular flap left when slashed. Overcast the raw edges of the end folds—do not try to turn them under. If the lips appear too wide and bulky or spread the slash apart, trim off some of the raw edges of seams before forming lips of the binding.

CONTINUOUS-BOUND PLACKET

The continuous-bound placket is used in slashes and in seams. It is most successful in full, gathered sections such as a peasant type sleeve, in undergarments, and in children's clothes.

To make a *placket in a slash,* cut a placket strip lengthwise, not bias, about 1″ longer than twice the length of opening and 1¼″–1½″ wide. Crease as for ¼″ seams and through the center to form a guide in stitching and finishing.

Pin the center crosswise crease to the end of the slash, right sides together (Fig. 208, A). Baste if you like, but the one pin is

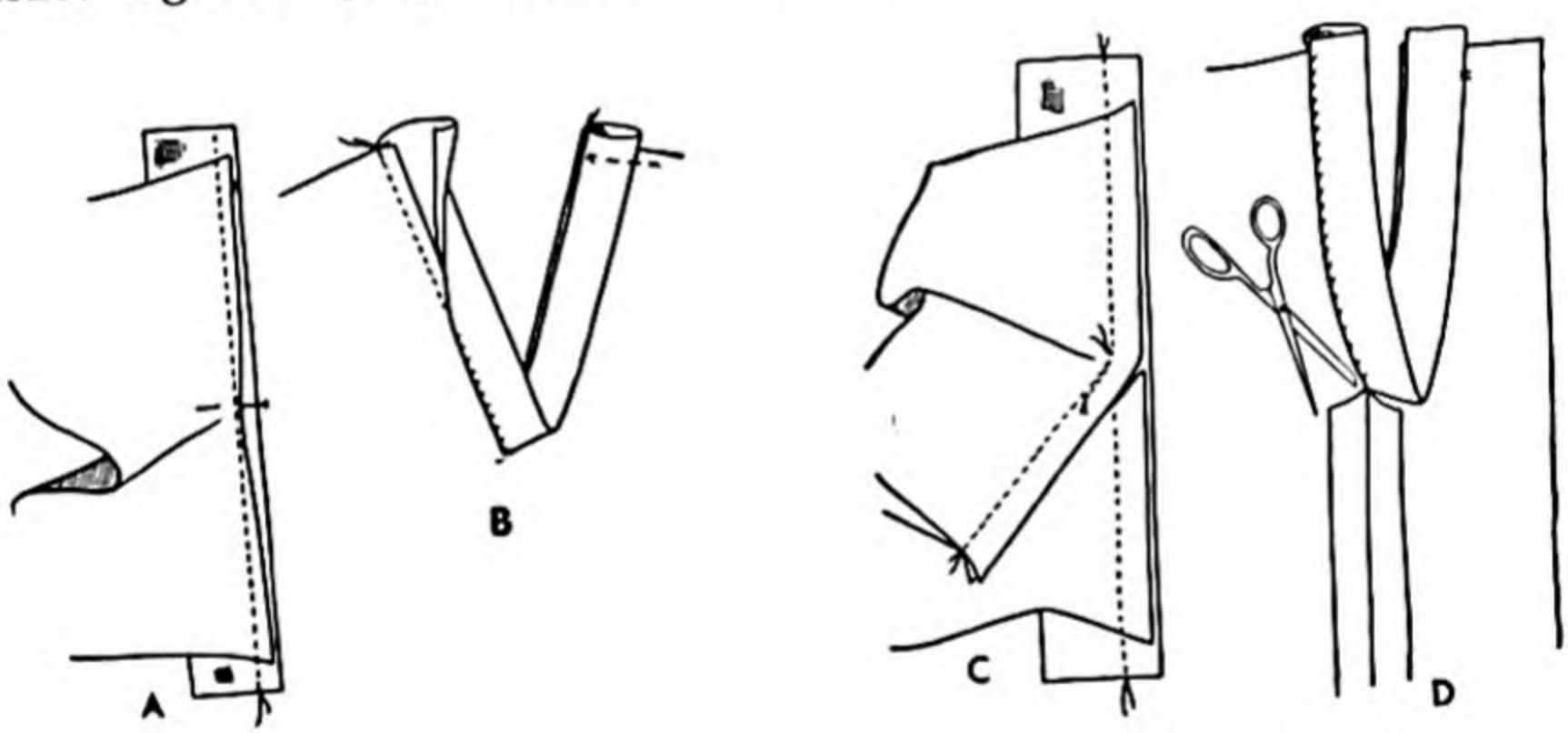


Fig. 208. Continuous-bound plackets, A and B, in a slash. C and D, in a seam.

really enough. At machine, work with the strip next to the feed and the garment up. Stitch to make a ¼″ seam on the strip, which requires you to stitch to a point at the end of the slash. Stop there with your needle down. Raise the presser foot and fold the garment back out of your way to pivot and avoid a pleat or pucker. Lower the presser foot and stitch on to the end.

Turn the strip over on itself as a binding and hem it by hand into the machine-stitching. Press the band back on the overlap sec-

tion and pin or tack it at the seam, B, until ready to use. Let the band extend from the other side to form the underlap.

To make the continuous-bound *placket in a seam*, pin the strip with right sides and seam lines matching the seams of the opening. Baste if necessary. Start stitching at the top and end at the bottom of the opening on one side so the stitching meets the stitching of the seam below. Stitch with the strip underneath and the garment on top; retrace.

For the other side of the opening, begin at the top and stitch down again to the bottom to meet exactly the stitching of the seam below. Thus, three seams all meet at the same point—the end of placket opening, C. Tie all thread ends or have ends retraced.

To complete the binding, clip the garment seam at this pivotal point, D. (To do so weakens the seam and destroys all possibility of future alterations, and that is why this style of placket is not so frequently used.) Finish the binding by hand-hemming.

TWO-STRIP PLACKET IN A DRESS

A bound-and-faced type of placket is useful in a loosely fitted dress, especially when a zipper isn't available. Prepare two bias strips about 1½″ wide with clean finish on one side, about 2″ longer than the opening. Ease stitch $\frac{1}{16}$″ inside the seam allowance on each side of the opening (Fig. 209).

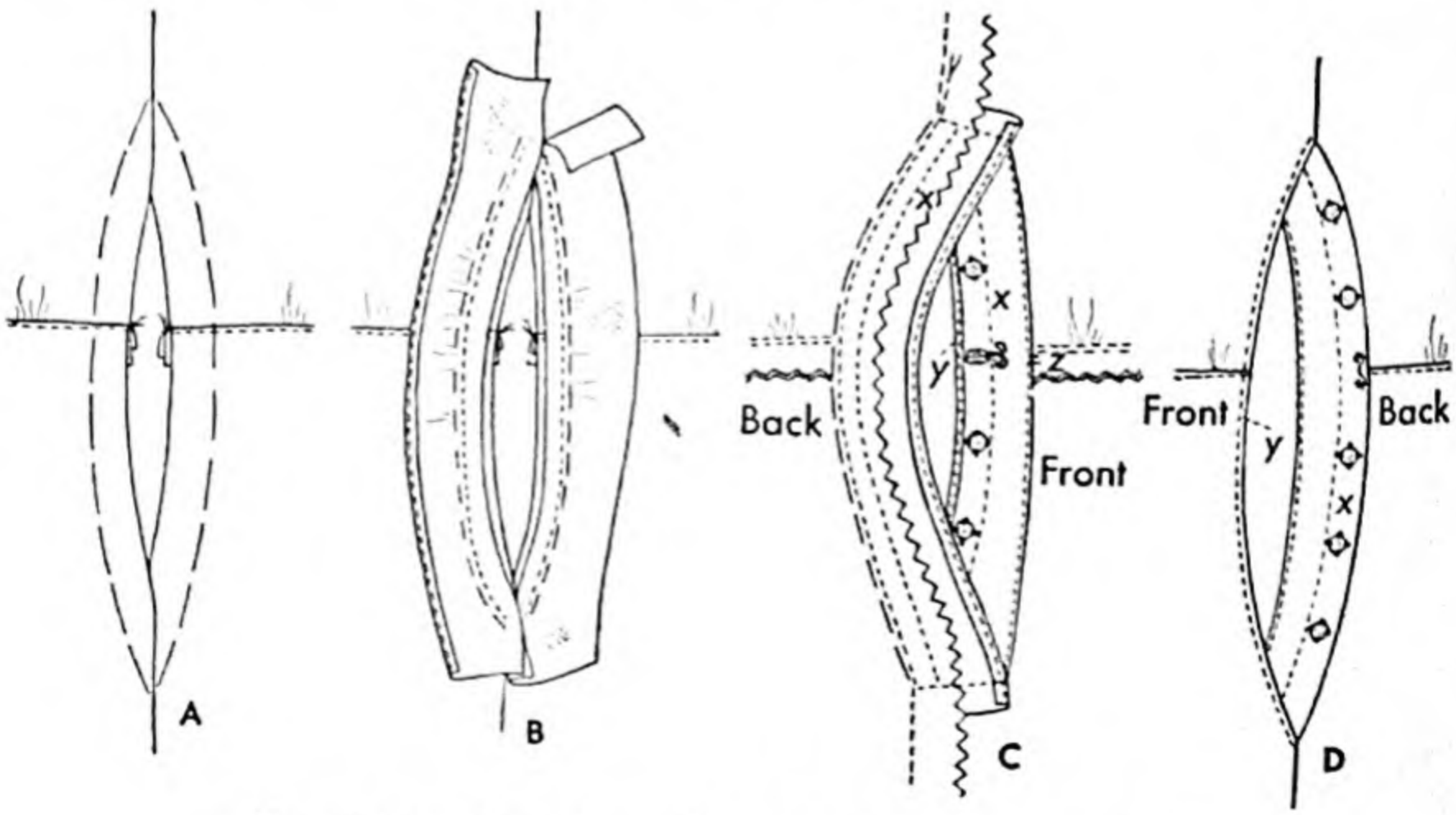


Fig. 209. Steps in making two-strip dress placket.

Arrange the strip on *back* edge of opening as an *extension* to form the *underlap*—stitch the seam pressed forward from the back, C and D, as a reinforcement on which to sew snaps and eye.

Arrange the strip on *front* edge of opening as a *facing*, thus forming the *overlap*. Under-stitching or top-stitching, C and D, keep it from rolling out at edge. With no hand-hemming and plenty of fasteners, this placket need not look unprofessional.

Arrange overlap on underlap with original seam lines matched; turn to wrong side and sew across ends. Do not clip any seam—press together to the front.

SHIRT-SLEEVE PLACKET

Make the placket in a shirt sleeve before the sleeve seam so that work can be kept flat on the table or machine. The slash for the opening is usually 1″ back of the center of the sleeve on the grain (Fig. 210, A).

To fit a slash 6″ long, cut a straight strip 13″ long and 2½″ wide. Attach it to the slash as a continuous binding, B. Place the right side of the strip to the wrong side of the sleeve and stitch or sew by hand in a ⅛″ seam from bottom to top of slit—first on the front and then on the back of the opening. Sew a small dart (½″ long and ⅛″ wide, tapering to nothing) on the sleeve at the end of the placket slash.

The Underlap. Work with the sleeve flat on the table before you, right side up, B. Fold the front part of the sleeve back on itself out of the way, C. Fold the strip over on the under or back opening of sleeve as an outside facing. But the strip is too wide for such a facing, so slash it from bottom of opening to end of opening to make it ⅞″ wide. Slit across at the top ⅛″ so that the facing can be turned under ⅛″, leaving a facing ¾″ wide. Baste and stitch this facing down on the right side of the sleeve—to become the underlap, D.

The Overlap. Drop the sleeve front down in place and pull the facing, attached to the front of the opening, out on the right side, E. Crease a turn-under of ⅛″–¼″ (or enough to match stripes) on free edge of the strip and bring it over to the seam. Pin and baste it in place as a binding to cover first stitching, F. Leaving 1¼″ above the end of the opening, cut away the rest of the strip at point *x*. From this 1¼″ cut the pointed end of the overlap, leaving

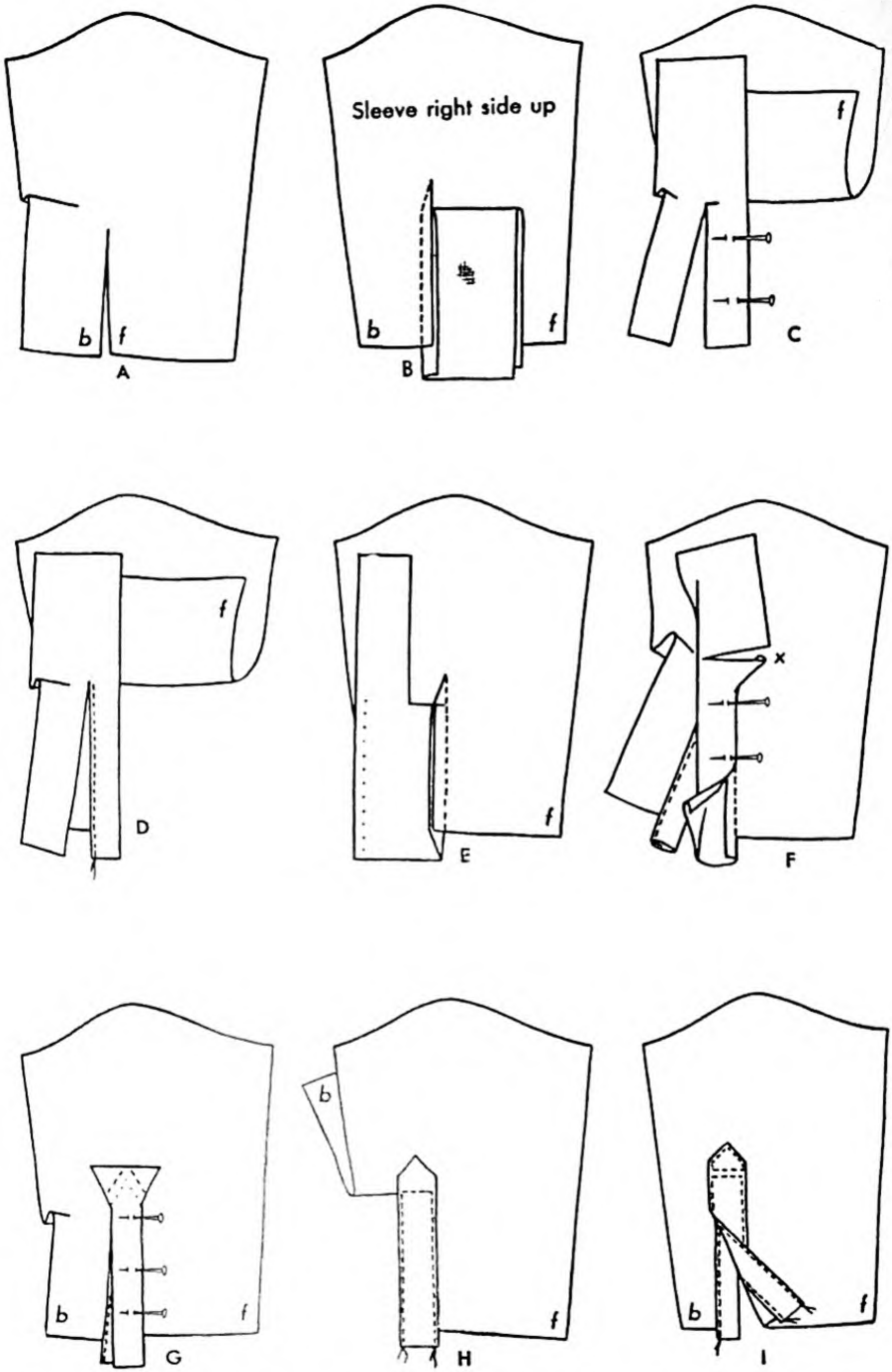


FIG. 210. Steps in making shirt-sleeve placket.

a seam to be turned under. Baste the point down in position, G.

To stitch the overlap, turn back the under part, *b*, of the sleeve out of the way, H; stitch up one side, straight across just at the fold of the strip, and down the other side. To stitch the point, I, pull the under part, *b*, down again in position. Stitch across ⅛″ above the other crosswise line and around the point at the lower edge. Trim any excess placket endings off even with the sleeve before attaching the cuff.

TAPED WRIST FINISH AND PLACKET

The taped wrist finish and placket is used chiefly on long fitted sleeves (Fig. 211).

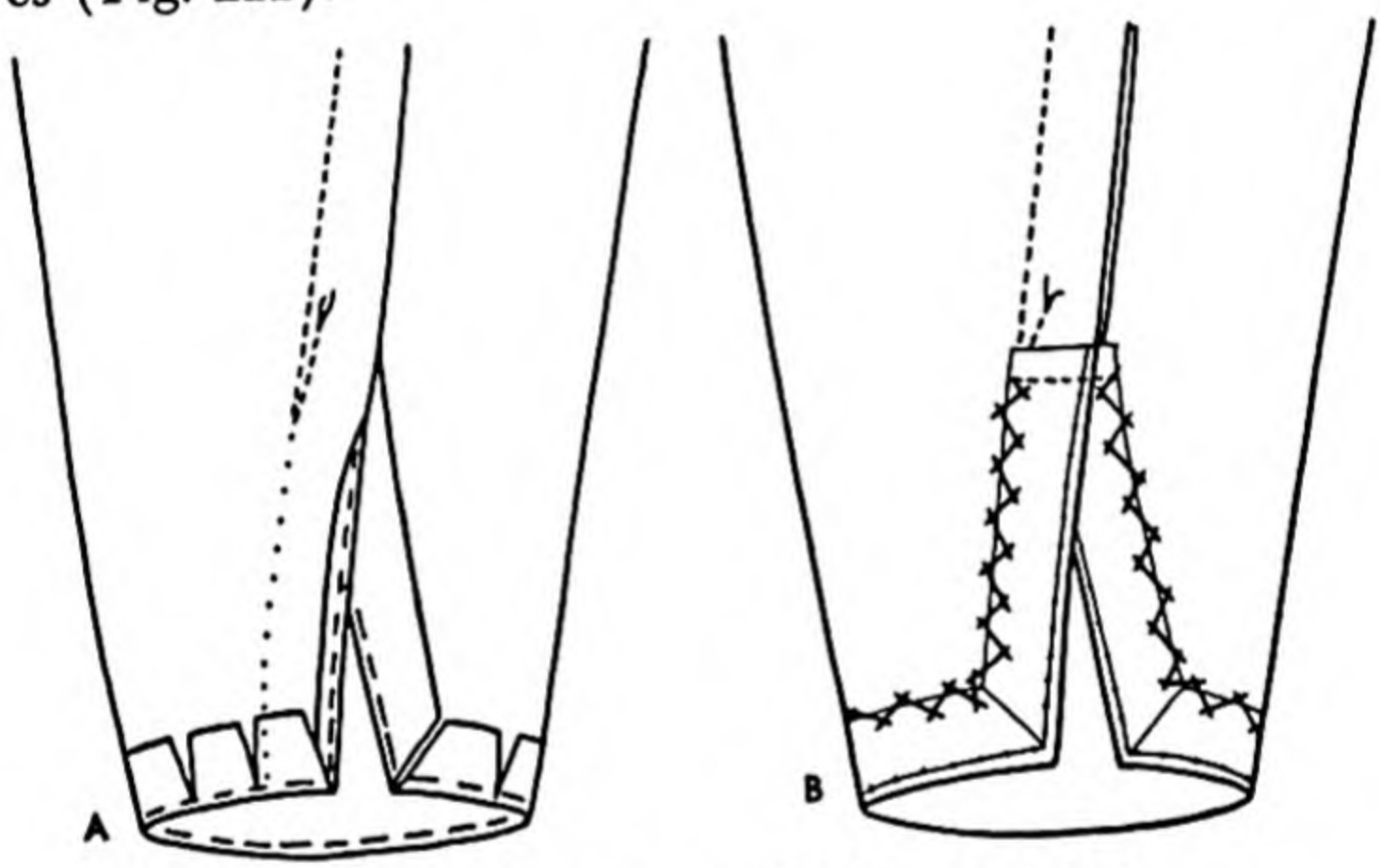


Fig. 211. Taped wrist finish and placket.

To prepare for the tape, stay stitch 1/16″ from the seam line of the lower sleeve edge and the seam line of the front opening. Fold seam back to wrong side; miter the square corner; slash the seam wherever curved to make it lie smooth and flat, A. Allow the back to extend as an underlap, folding under, not on the marked seam line, but ¼″–⅜″ in front of it nearer the raw edge.

Pin and baste ½″ ribbon seam binding about ⅛″ back from the edge of the basted fold lines, B. Ease tape on concave curves and miter at corners. Leave ½″ extra at each end of the opening for a crosswise seam in tape. Hem the outer edge of the tape to the sleeve by hand with vertical-hemming stitches, so they will not catch through and show on the outside of the sleeve.

Tack the inner edge of the tape to the sleeve with loose catch-stitching. (See standards for good catch-stitch hemming, Fig. 192, p. 422.) Tack across the ends of tape to fasten overlap to underlap. Press well and finish with two or three small fasteners or loops close to the edge. If the lengthwise seam of the sleeve is pressed to the front instead of open, this placket will not need any clipping. A neatly folded bias strip could be used in the same way as the tape.

18

FASTENINGS

Are machine-made buttonholes ever used on the so-called "better dresses?" What makes the spaces between buttonholes sometimes pucker or puff out? What can be done if the buttonhole is too long for the button? What can be done if the scissors slip and cut the corner too far in a piped buttonhole? How far from the edge of the opening should the button be placed? Is fifteen minutes a short or a long time for making one buttonhole? Is it ever good taste to have buttons tacked on for decoration without buttonholes?

Your pattern, commercial or your own original, should provide the following helps in making attractive closings:

1. The amount of lap should be indicated by definite bastings marked from perforations on the pattern. CF should be arranged to lap on CF, or CB on center back, or side seam on side seam line.

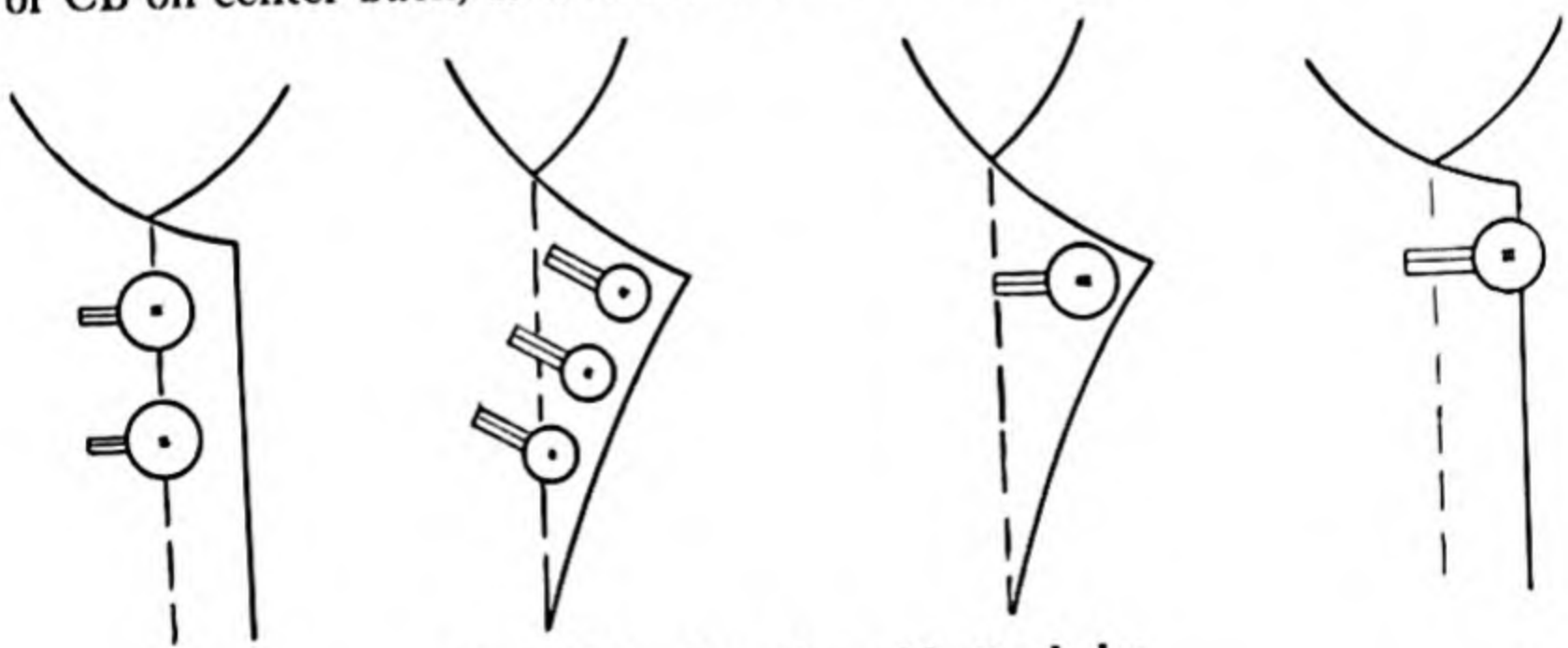


Fig. 212. Location of buttonholes.

2. The right side laps over the left in women's clothes, both front and back; left over right for men's garments; front over back at the left hip for side plackets and front over back at the wrist of a sleeve. Unusual designs sometimes disregard this general rule.

3. Fasteners should really function and be flat, neat, and durable. Buttonholes should be cut in the direction of pull—usually horizontal on dresses. Vertical buttonholes are used on shirt fronts, fly openings, and pants or skirt bands to be buttoned on and hang from a shirt or blouse.

4. The buttonhole should generally be on the grain (Fig. 212, A). But in some cases, B, good design would require a location on the bias. Is C satisfactory? Why?

5. In general, the button edge should not extend beyond the edge of the fabric, D; most patterns have buttons centered on the CB or CF line.

The following points should be observed:

Finishing stitches taken on the wrong side should never catch through to the right side—by even the slightest amount.

Reinforcements on the wrong side are needed if the fabric is not double or firm at the place where the fastener is to be attached.

Buttonholes or fasteners on the overlap are finished before placing buttons or fasteners on the underlap.

Buttons, therefore, need to be selected before making a dress or a pattern.

BUTTONHOLES

Worked buttonholes have an advantage in that they may be made after the entire garment is completed. If well done they are neither conspicuous nor bulky. Avoid them on stretchy, easily frayed fabrics. Machine-worked buttonholes are great timesavers and can be made quite firm. *Piped* buttonholes are easier for the average person to make but must be made through one layer of the garment before the hem or facing is attached. Hence, they must be located at the first fitting. They usually must be finished and faced before the neckline or waistline can be begun; that is, between the first and second fittings.

While "bound buttonholes" is a popular term, we have found that the lips are thinner, flatter, neater, if the seam of the buttonhole is not pressed into the lips. Pressing the seam away from the opening before forming the lips produces an inlaid appearance. The resulting lips are really pipings, not bindings. Hence, technically we advocate "piped buttonholes."

PIPED BUTTONHOLES

A standard, well-tailored piped buttonhole is:

1. Functional—longer than the button so it slips through easily.
2. Well-proportioned—long and narrow, not wide or bulky-looking.
3. Flat, not bulky because:
   It is made through one thickness of garment before hemming.
   The seam is pressed away from lips.
   It is well pressed during each step.
   Excessive fabric is trimmed off before facing.
4. Neat because:
   Sides are same length.
   Ends are same width.
   Lips are same size and even.
   Corners are square, there are no ravels nor puckers.
   No stitching is visible.
5. Durable because:
   Lips are tacked to seam underneath—at triangle and along sides.
   Hem or facing is securely hemmed on wrong side to cover raw edges.
6. Decorative because:
   Spacing is well planned.
   Grain is observed.
   Button lies on center of lap or CF, unless design is unusual.
   All buttonholes in a series are the same size and shape.
   All other requirements are met.

PRELIMINARY PREPARATION

Plan Location and Size. Plan a buttonhole in length equal to the diameter of the button plus its thickness. For ball buttons or unusual shapes, try a sample slash in material to determine correct length. Plan buttonholes far enough back from the edge so that the edge of the button lies about ¼″ back of the garment edge; as a rule, buttons are on the CF or CB line. Plan buttonholes on the overlap and buttons on the underlap. Buttonholes would usually be on the right front or back of garment and on the front of a cuff rather than on the back. Plan the spaces to make the design interesting, balanced, and sufficient to keep the garment closed. An odd number of buttons is considered more attractive as a rule than an even number.

Mark Location and Size. If the material is not very firm, an interfacing or reinforcement of lightweight, firm material should

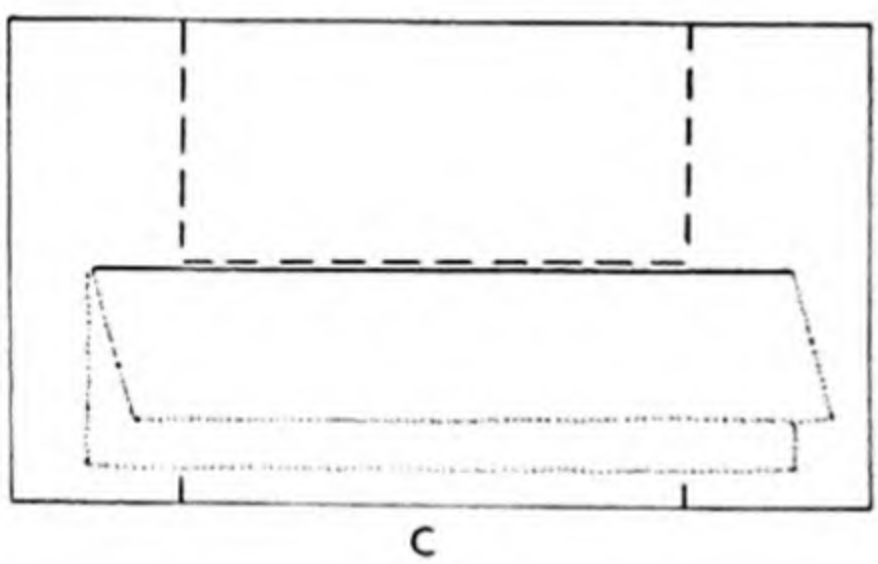


Fig. 213. Piped buttonhole. A, marking. B, placing a long strip for the stitched rectangle method. C, placing a single rectangle.

be basted on the wrong side. It should be preshrunk and of grain to match garment—lawn for silks and cottons; canvas, crash, or muslin for coatings. Make two rows of bastings parallel to CF as far apart as the determined size of buttonhole. The outer row should be not on the CF nor CB but slightly beyond the CF about ⅛″ nearer the lapel edge of garment to allow for the stem or shank of the button. This is the end of the buttonhole where the button rests and pulls. Make crosswise bastings on the grain at measured intervals (Fig. 213, A).

Cut the Piping. The *lengthwise* of the fabric should be used along the lips or length of piping. It usually creases more easily and is less bulky when finished than the crosswise. Contrasting fabrics are sometimes used; bias strips are less easy to manipulate but needed on plaids, stripes and corded buttonholes.

TRADITIONAL STITCHED RECTANGLE METHOD

(Recommended for Beginners)

1. For each rectangle allow a rectangle 2″ wide and 1½″–1″ longer than the buttonholes for a ¾″–½″ seam at each end. In making a series of buttonholes, cut the piping strip long enough to fit over all the markings with ½″ margins at each end of the buttonhole (Fig. 213, B). Baste over markings with right sides together. After stitching the rectangles, cut the strip between the buttonholes. The method insures more accurate spacings and endings, and saves much time.

2. *Place the Individual Piping.* Crease the individual piping rectangle lengthwise in center and place this crease over the marking, right side facing right side. Pin or baste around the edges to prevent slipping, C.

3. *Stitch Rectangle.* Stitch to form a rectangle (Fig. 214, A). The length was decided upon—the diameter of button plus its thickness. The width should be about 3/16″. Have the same number of stitches at both ends to keep the rows parallel. Follow the crease or basting and presser foot as a guide. Count stitches to make the ends alike.

Begin stitching not at a corner but near the center of a long side and when coming back, retrace with beginning and ending of the stitches inside the rectangle. Pivot corners; a perfect tension and stitch smaller than usual will help. Dampen and press before cutting to reduce raveling. Rip and correct any rectangle that is off grain or not true. (See p. 306.)

4. *Cut and Turn.* Trim away any interfacing; cut through the piping and garment along the center line to within ⅜″ of the ends, then diagonally to each corner, leaving a triangle at each end, B. Pull piping through the slit thus formed and with your fingers manipulate and crease back the triangles and the seam exactly on the edge of the rectangle like a facing, so that none of the piping shows at corners or elsewhere. Press firmly, C. With tip of iron *repress piping* along sides so that piping for lips, but not seam, is pressed toward the opening.

5. *Form Lips.* Keep the seams turned away from the slit, but crease the piping back to the center of the opening to form two folds or lips of equal width, D. At the ends on the wrong side an

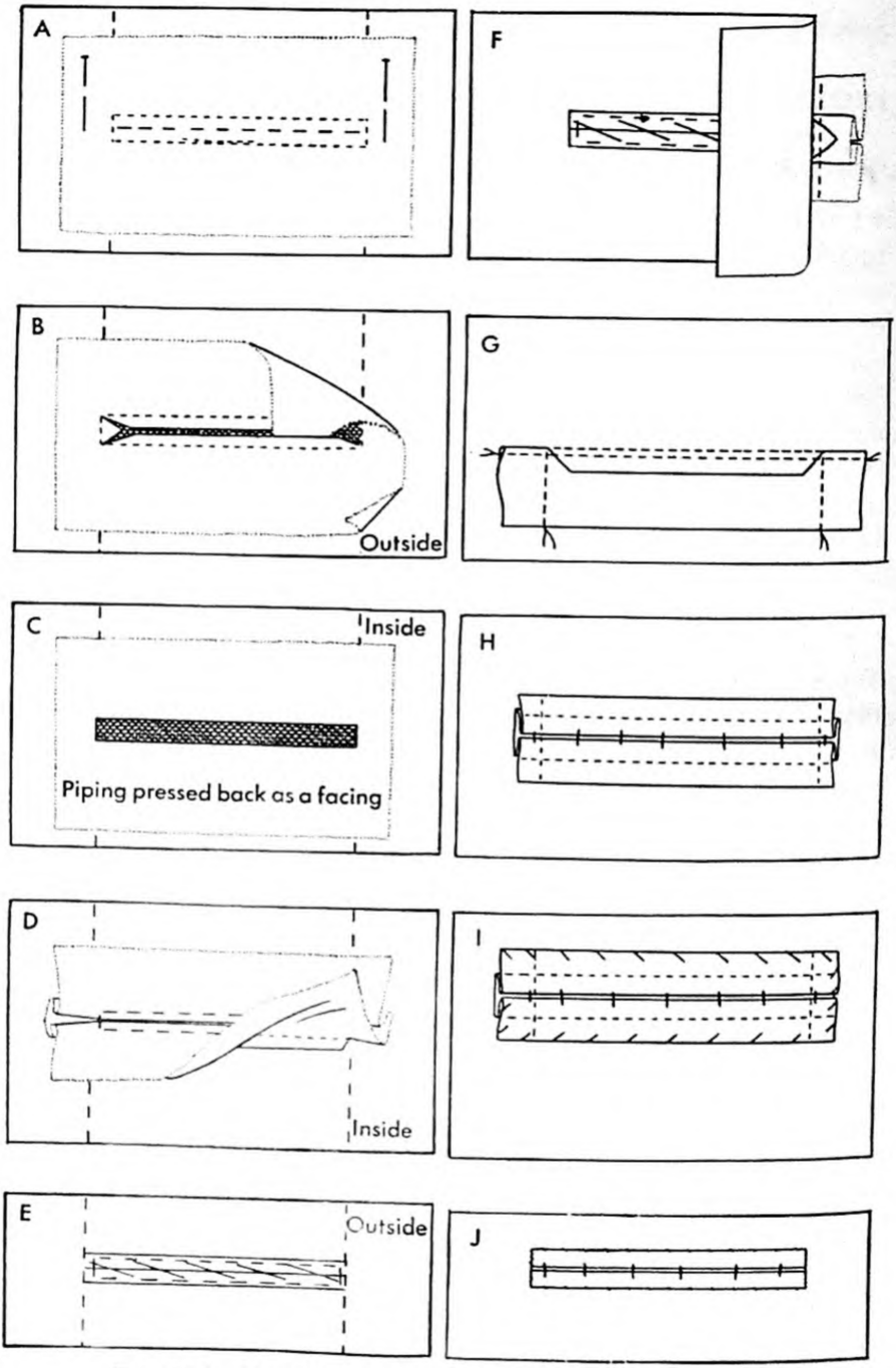


Fig. 214. Piped buttonhole—stitched rectangle method.

inverted box pleat is formed. Baste along base of each lip but not around the ends—the triangles must be left free. Use diagonal basting to hold the lips together on the right side before pressing, E.

6. *Tack Lips.* Turn to back and arrange inverted pleat. By machine or by hand stitch across ends to sew the pleat close to original machine-stitching at base of triangles, F. Then sew piping along sides to the original seam, but not through to outside of garment, G. Hand sewing is more flexible and takes just a minute, but be sure to back-stitch the center of the inverted pleat to the base of the triangle. Remove bastings at base of lips and press carefully. Trim off piping material all around to within ¼″ of stitching line, H. Do not remove diagonal basting till garment is completed.

7. *Face the Wrong Side.* If there is no hem or facing to cover the wrong side, overcast the edges neatly, I. The hem or facing of the garment may now be pinned and basted on the back around the buttonhole. Cut this fabric through the center of each buttonhole, leaving a triangle as before. Turn the raw edge under and hem it neatly to seam of buttonhole by hand, J. Or make just one slash in the facing (Fig. 215, H).

These *faults* give an amateurish look:

1. Making sides and ends of a rectangle unequal in length.
2. Making a rectangle too wide and clumsy in proportion to length—¼″ is too wide.
3. Cutting too far into corners which ravel.
4. Not cutting far enough, which causes corners to pucker.
5. Not pivoting corners with the needle down, which causes curves and puckers at the corners.
6. Failure to pull the piping entirely out of sight across the ends.
7. Not tacking the lips on the wrong side close enough to the ends of the original rectangle.
8. Disregarding grain line.
9. Failure to make a series identical in size and location.
10. Finishing carelessly on wrong side.
11. Folding seams into lips.
12. Permitting any stitches to show on the right side when finished.

PIPED OR CORDED BUTTONHOLES

TUCKED STRIP METHOD

Cut lengthwise or bias strip 2½″ wide long enough for all the buttonholes, allowing for each the length of the buttonhole plus 1″–1½″ for seams at ends (Fig. 215, A).

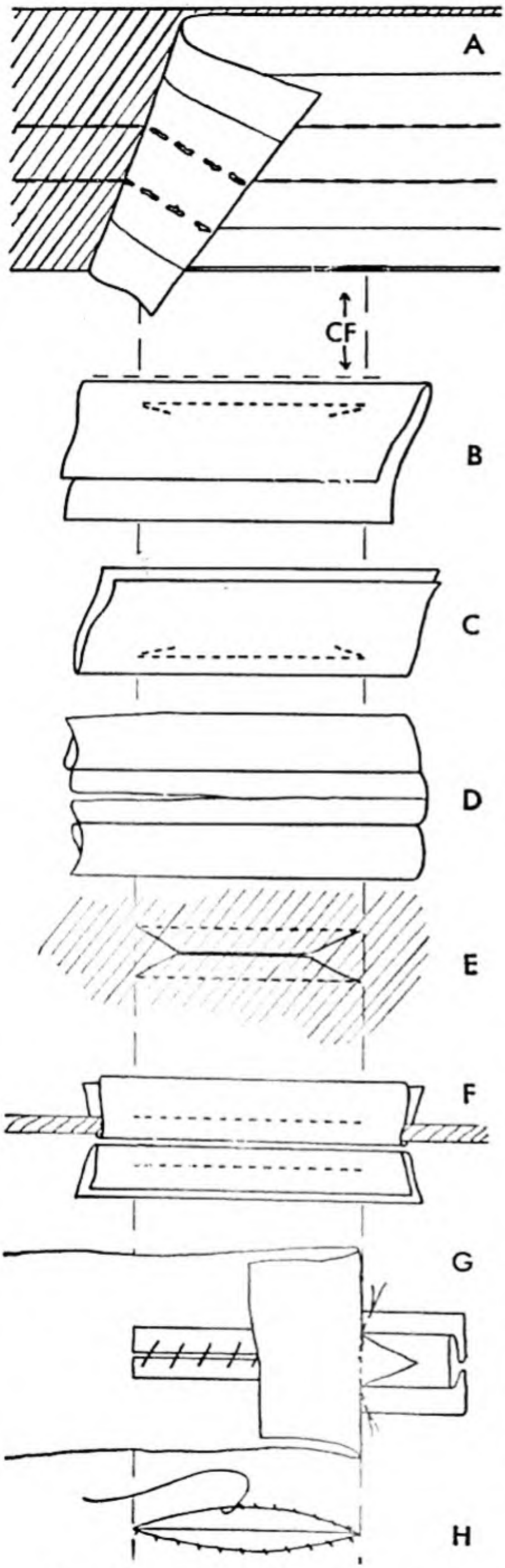


FIG. 215. Tucked strip method.

Use ruled notebook paper with lines ½″ apart—cut 2½″ wide also. Match paper to strip and baste stitch on two lines ½″ apart to serve as guides for tucks to become lips.

Tear off paper. With iron press folds for tucks on these two guide lines. (Some workers stitch ⅛″ tucks along these folds before application to garment, but this procedure stiffens and can be inaccurate.) Cut into lengths as planned.

As shown in B, place a creased or tucked strip right side down on place for buttonhole, preferably a basted line ¼″ above pattern marking. Stitch the tuck in place on the garment in one operation—just ⅛″ from fold to begin and end exactly on guide-stitches marking ends of buttonhole. Be careful not to catch raw edge of lower tuck. Retrace ends—short stitches (18 per inch) are best.

In C, bring cut edges of tucked or creased strip together and repeat stitching on lower tuck. Check wrong side to see that the two stitchings are ¼″ apart and end directly on the guide lines.

D, slip shears under center of strip and cut into two long pieces.

E, on wrong side slash within ⅜″ of end; clip diagonally over to corners to make a triangle.

F, pull the strips through to the wrong side and shape into good square corners. Overhand lips together if this is necessary to keep them even.

If *corded,* use a blunt needle to pull soft cord or yarn through each tuck.

G, on wrong side, fold garment back to stitch lips across base of triangle.

H, after hem or facing is folded back against wrong side of buttonhole, baste or pin smoothly around each buttonhole. Insert pins from end of buttonhole on right side to mark for slashing the facing on wrong side; hem slash to stitching of slit.

VARIATION OF METHOD

Cut a narrower strip—1″ wide. Crease at center; bring cut edges to center crease and press again (Fig. 216, A). Match the center crease to the line marked for buttonhole slit; pin or baste in position.

Stitch ⅛″ from each fold to make two tucks for the lips, B; or in a rectangle, C. Trim excess interfacing away, then slash through both layers as in other methods. (Rectangle is easier to stitch than parallel lines; but bulk in triangles may pucker the squared ends.)

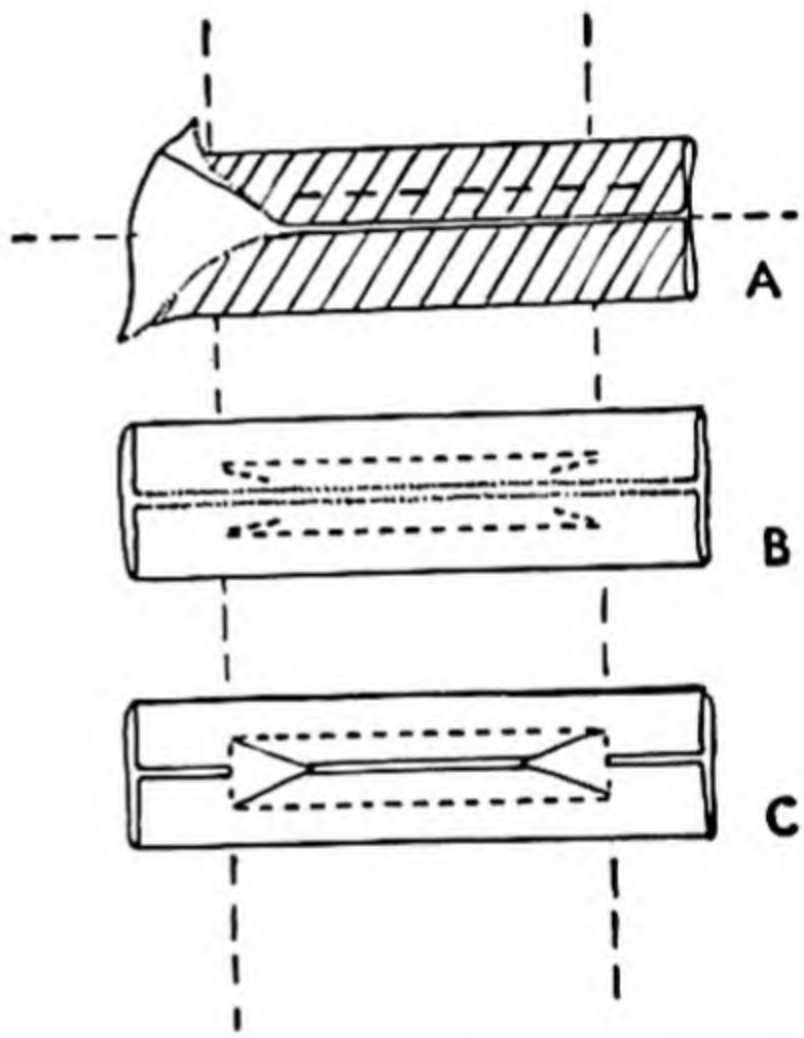


Fig. 216. Variation of tucked strip and stitched rectangle methods, beginning with a 1″ bias strip.

Proceed as in either the stitched rectangle or tucked strip methods above.

WORKED BUTTONHOLES

Good-looking standard buttonholes, hand-worked:

1. Are worked through two or more thicknesses.
2. Have edges of lips parallel, not wavy.
3. Have both edges caught—no fraying.
4. Have stitches width of thread apart.
5. Have stitches even in depth, not over 1/16″.

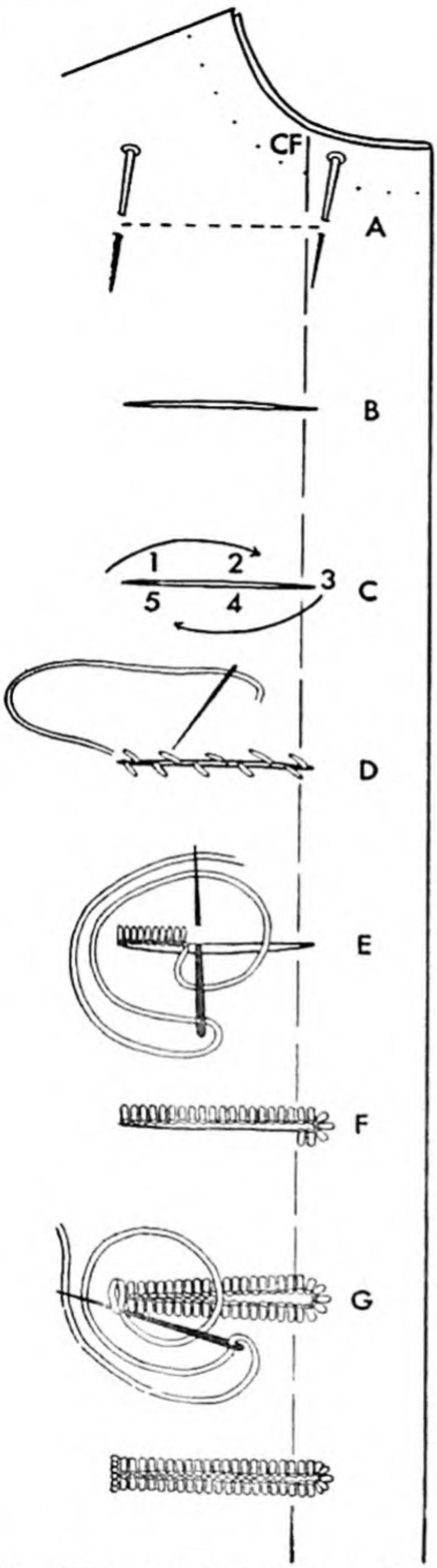


Fig. 217. Worked buttonholes.

6. Have edge purled, not looped, by buttonhole stitch, not blanket stitch.

7. Have a fan at the lapel end or where button rests near fold of overlap —where strain will be.

8. Have a bar narrow and tight to finish end opposite the end where button rests.

Follow these steps:

Plan Location. Use marks from the pattern guide or your own original idea. Check with a tape measure or gauge for equal spacing. Mark with pins or basting (Fig. 217, A).

Cut the Slash. Cut from pin to pin with tiny, sharp-pointed scissors or buttonhole scissors, B. Or begin at the center and cut to each end of the buttonhole, especially if scissors do not cut well. If the material ravels badly, stitch two parallel rows of machine-stitching and slit between with a razor, or reinforce between thicknesses of the garment with fine firm interfacing before cutting. Some workers like to work the buttonhole first, then slit it open with a razor blade. Cut one at a time.

Decide Where to Begin and End. The strain comes near the outer edge. Hence work begins at the back or inside end—the end farthest from the lapel edge of garment. Work proceeds from right to left. The raw edges are up while working the stitch. Hence, you must turn the work upside down to get started on the upper edge of slit (at point 1 in C. Note E.)

Overcast if Necessary. If the material ravels badly, the edges of slit may be overcast with the same thread as buttonhole stitch, D. Overcasting also will keep the two layers from slipping. Begin at inside or bar end, proceed right to left making small overcastings later to be concealed with the buttonhole stitch. Three or four on each side and never around the ends will be enough. Do not use a knot.

Work the Buttonhole. Buttonhole stitch (do not use blanket stitch) from right to left, E. Insert your needle at right angles to the edge of the slit (Fig. 218, A). In this position pick up the two threads at the eye of the needle and bring them around toward you and under the point of the needle from right to left. Pull the needle through and away from you to make a knot or *purl* up on the raw

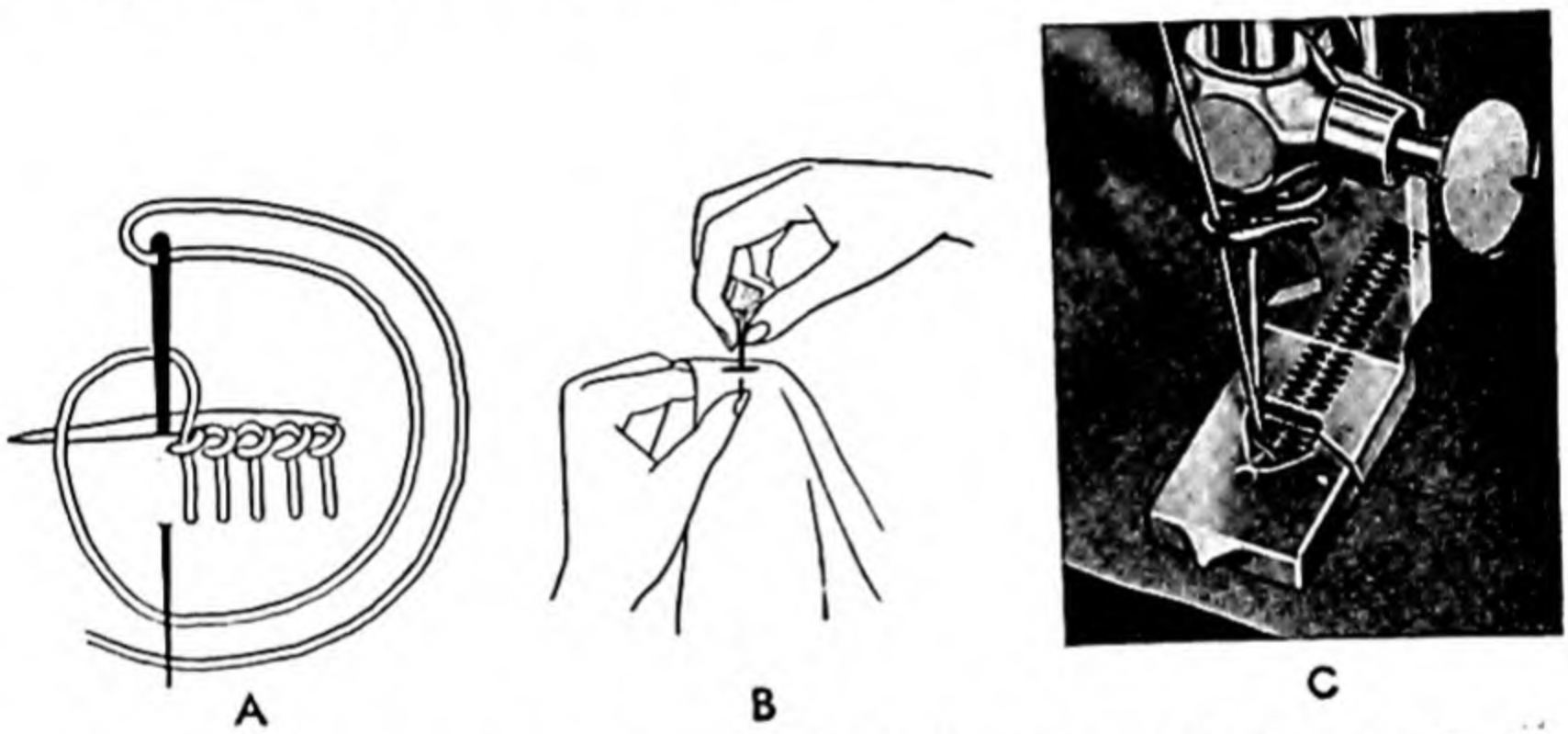


Fig. 218. Details of buttonhole stitch. A, how the stitch is made. B, how to hold the work and your hands. C, machine attachment. (© TSM Co.)

edge of the buttonhole. Regularity in your tension as you pull up the thread is what makes the buttonhole look even. (Later, gain speed in a simple motion by taking the stitch inside a loop you have thrown as illustrated.) Try heavy-duty thread except on dainty garments.

When you reach the end (Fig. 217, F), radiate or flare the stitches so that they match the others in depth and spacing. This makes the *fan*, which reinforces the end of the slit against which the button pulls. Hence, it should be strong and firm. Five to seven stitches are needed to make a durable, well-spaced fan. Then turn and work the lower edge of the slit.

When the back end is reached, make the *bar*. Place two or three

straight stitches across the end directly over the first stitch made and the last, G. Over these make five buttonhole stitches, catching under the three bar threads for all except the center stitch of the group of five (in which you catch the fabric). Make all these stitches close and firm. In a vertical buttonhole make a bar at both ends.

Finish. Bring thread to the wrong side and fasten it. Large buttonholes need to have lips overcast together and pressed.

Common Faults. If your buttonhole has none of these defects, it is super-excellent! By comparing your work with the standards (p. 455) and by practice you can overcome these faults:

1. Stitches too deep—too heavy looking.
2. Stitches too close together.
3. Stitches too shallow—edges ravel out.
4. Stitches too far apart.
5. Purl not produced on edge because a blanket stitch was used instead of a buttonhole stitch.
6. Bar at wrong end.
7. Fan at both ends.
8. Edges wavy.
9. Stitches unevenly spaced.
10. Not enough stitches in the fan.
11. Bar too large or loose.
12. Worked on unsuitable fabric, on one layer of fabric, or with wrong thread.

MACHINE-MADE BUTTONHOLES

Buttonholes made on the buttonhole attachment (Fig. 218, C), of the machine can be quite good-looking and durable. They are better than piped buttonholes on fabrics of man-made yarns; nylon spool thread and mercerized bobbin thread work better. Interfacings are desirable. On fabrics that ravel easily a backing of crinoline, iron-on-tape, or paper is suggested. Practice first on a scrap.

TAILOR'S BUTTONHOLES

Tailor's buttonholes are made on the same general plan as worked buttonholes with added details which make them more durable and attractive. They are usually made on coats or suits of wool, through two layers with an interfacing between them. The interfacing should be firm yet pliable and is most essential. Press with moisture before cutting.

Follow these steps (Fig. 219):

1. Mark location preferably with a thin chalk line, A.

2. Use diagonal basting through the three layers around each marking to prevent slipping during work, B.

3. Stitch on the machine 1/16″ from marked line along each side, C. Begin and finish at the inside end, but form a 3/16″–1/4″ circle at the outside end. Have the center of this circle exactly on the CF line. Thread a sewing needle with the thread ends and fasten them with a few back stitches on the wrong side. Clip off closely. Stitch all buttonholes at the same time.

4. Cut only one buttonhole at a time. Insert one point of fine, sharp scissors in the center of the circle and with one motion only cut through all layers exactly midway between the two rows of stitching. To form the eyelet, snip several times around the circle, D. Push a stiletto through the circle to form the eyelet. Trim away any excess ravellings. A tailor's buttonhole cutter has a razor-like cutting blade and a punch combined to work at the same time. It is adjustable, and its use insures uniform buttonholes. Press lightly to make a good outline of the eyelet to follow in stitching.

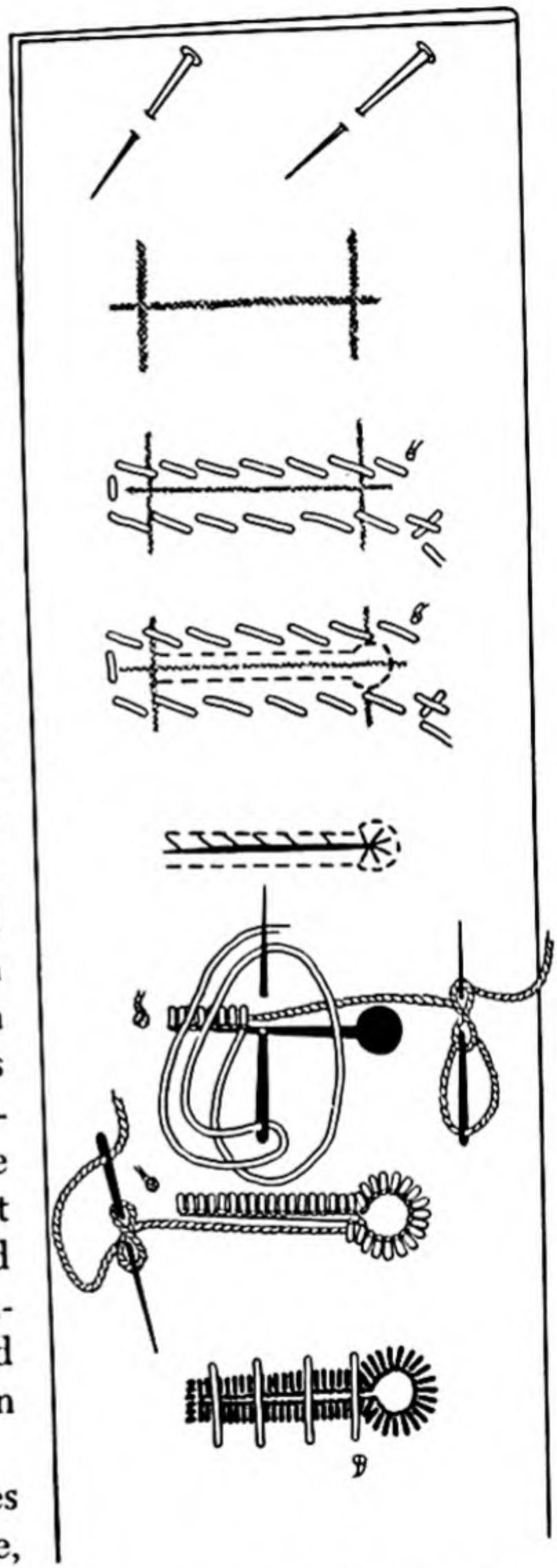


Fig. 219. Tailor's buttonhole.

5. Overcast the trimmed edges with very fine thread and needle, stitching almost to the machine stitching, but not over it. Hot beeswax rubbed over the slit keeps the material together and prevents ravelling.

6. Strand or pad the edge of the slit. Use heavy but soft linen

or cotton thread such as #10 perle. Use a knot (later to be cut off). Begin ¼″ back of slit; bring your needle out close to the upper side of the slit at the inside end, E. Carry the strand to the eyelet and wrap it around the needle to keep it taut. When the upper half of the buttonhole is completed, remove the needle and bring this stranding thread along the lower half. After the buttonhole is complete, insert the needle of the stranding thread exactly at the end of the buttonhole and bring to the wrong side. Clip off stranding thread and also the knot used at the beginning.

7. Work the buttonhole, F. Use regular silk buttonhole twist (preferably rubbed lightly with beeswax and pressed with a warm iron). Turn the work upside down so that you can work first the upper half of the slit. Use a regular buttonhole stitch (Fig. 218). When the eyelet is reached, release the stranding thread and hold it around the circle as you radiate the buttonhole stitches over the strand. Pulling on the strand at this time may aid in keeping the circle a little more uniform. Now turn your work so the lower edge of the slit is toward you and buttonhole over it (over the taut strand). Bring the stranding thread through to the wrong side as explained in 6, above.

8. Finish the buttonhole with a bar tack, G. Turn the work so that the back end is next to you. Take two or three bar stitches across the end with the buttonhole twist exactly in the first and last stitches made. Cover these with tiny overhand, buttonhole, or blanket stitches. Fasten with two or three over-and-over stitches on the wrong side.

9. Baste the slit together with diagonal basting. Press well with a damp cloth from the wrong side. While still damp, push a stiletto several times up and down in the eyelet to give it a good shape. Leave these bastings in the buttonhole until the garment is completed. The eyelet provides plenty of room for a large durable shank on the button.

Avoid the faults listed on p. 453.

BUTTONS

To locate position arrange overlap on underlap centers (CF or CB) matched. Insert pins at fan end of buttonholes to mark underlap (Fig. 220).

Using a double thread, begin on the right side with a small knot under the button. Bring the needle up through the button so that the stitches will be parallel with the slit of the buttonhole, in a vertical direction for the vertical buttonholes and horizontal for the horizontal buttonholes. Keep a pin across the top of the button and take stitches over it as you stab several layers of the underlap (Fig. 221, A). Take enough stitches to be sure the button will stay on. Remove the pin and bring the needle up between button and fabric, close to the center. Form a stem or shank by winding the thread closely around the stitches, B. Bring the needle to the wrong side and fasten the thread securely.

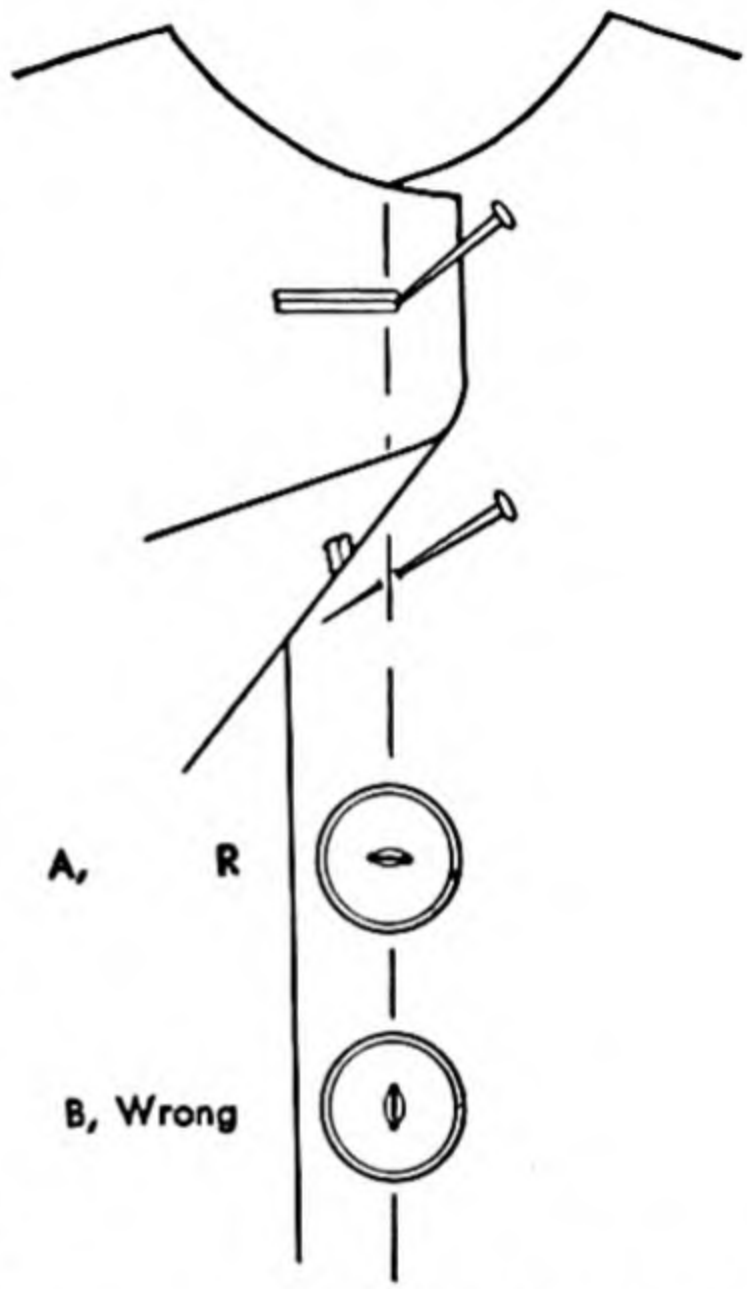


Fig. 220. Marking location for buttons. A, correct direction of stitch for horizontal buttonhole. B, incorrect for horizontal buttonhole but correct for vertical buttonhole.

The pin prevents sewing the button too close to the garment, which puts a strain on the button and pulls the buttonholes too closely, giving a puckered effect to the overlap. The thicker the buttonhole, the longer the shank should be. On coats, a kitchen match or nail should be used in place of the pin to make a longer shank.

The button will not be very secure if sewn through but one thickness of material. A small piece of the fabric or a tape may be held underneath to reinforce the garment if it is not interfaced. On coats a small flat button is caught on the wrong side with the seam stitches which hold the large button on the outside, thus forming a brace to keep the stitches from pulling out the fabric and concealing the stitches.

The new automatic machine set with lowered feed dog and zigzag disc sews on buttons very well, even with a thread shank, C.

The shank is usually omitted when buttons are put on in decorative groups not intended to be functional. Buttons with metal shanks on them are sewed on firmly with plain over-and-over

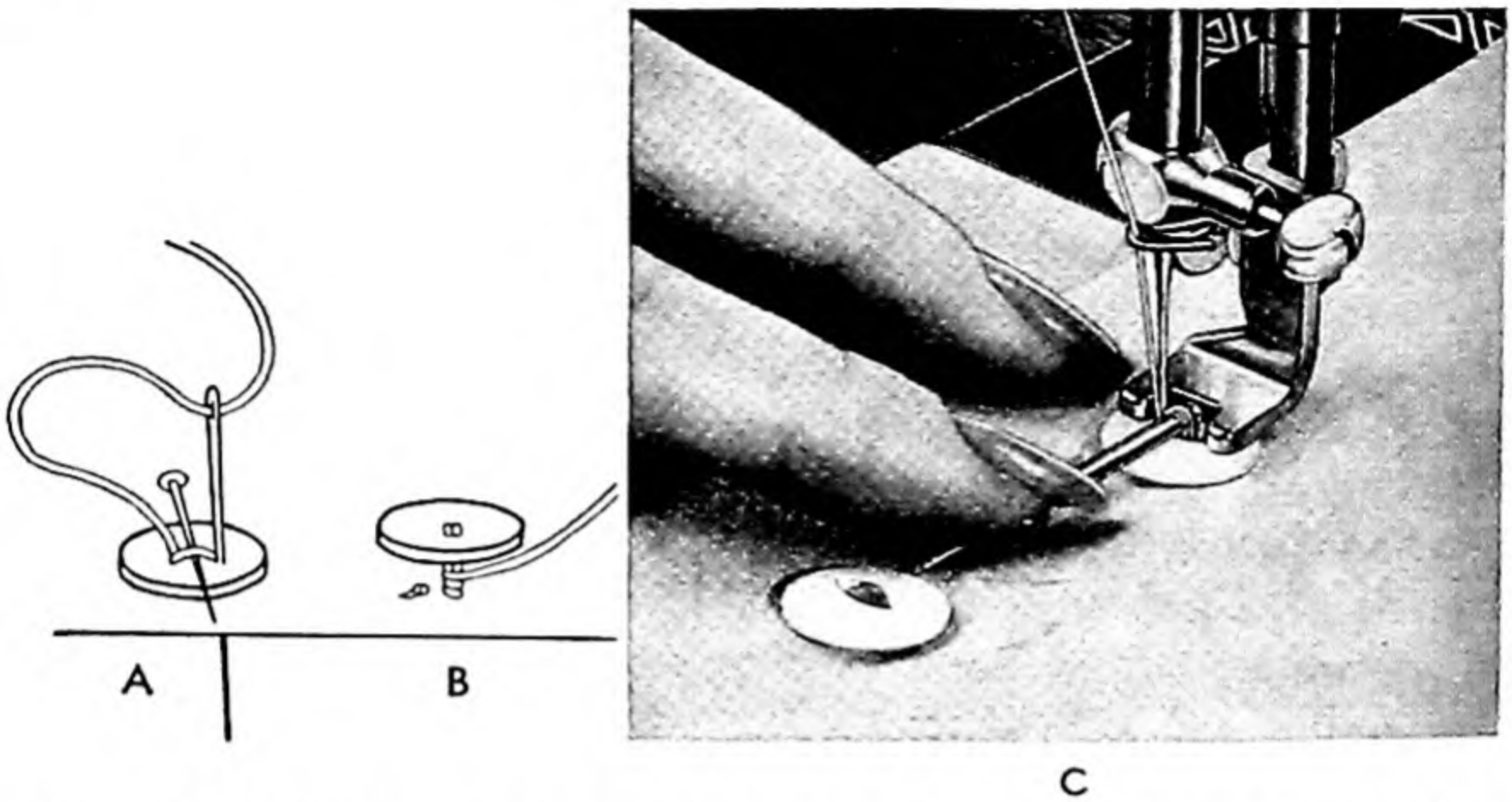


Fig. 221. Make a shank in sewing on a button; A and B, by hand; C, by machine. (© TSM Co.)

stitches. Secure thread on the wrong side, without making a stem. They, also, may be inserted through eyelets and fastened on the wrong side with tiny safety pins or clips.

Notion counters sell supplies with directions for covering buttons and buckle; attaching rhinestones, glove, and grip fasteners.

OTHER FASTENINGS

Snaps should be placed near enough to the edge to prevent the overlap from turning back and close enough together to prevent gapping. On snug-fitting plackets they should be about one inch apart; but where the placket comes in a full gathered skirt or sleeve, they need not be so close. Stitches which fasten snaps to the underlap may stab clear through to the wrong side if needed for durability, but stitches which fasten them to the overlap should be over-and-over stitches invisible on outside of garment.

Place the ball part (with thinner base) on the wrong side of the overlap close to the edge, usually about ⅛″ back. After the snaps are all sewed on the overlap, chalk the balls to imprint point on underlap for correct location of the thicker (socket) part of the snap.

Sew over the edge into each hole of the snap (Fig. 222). Carry the thread from one hole to the next by passing the needle under the snap, but not over. Begin with a tiny knot and end with a few

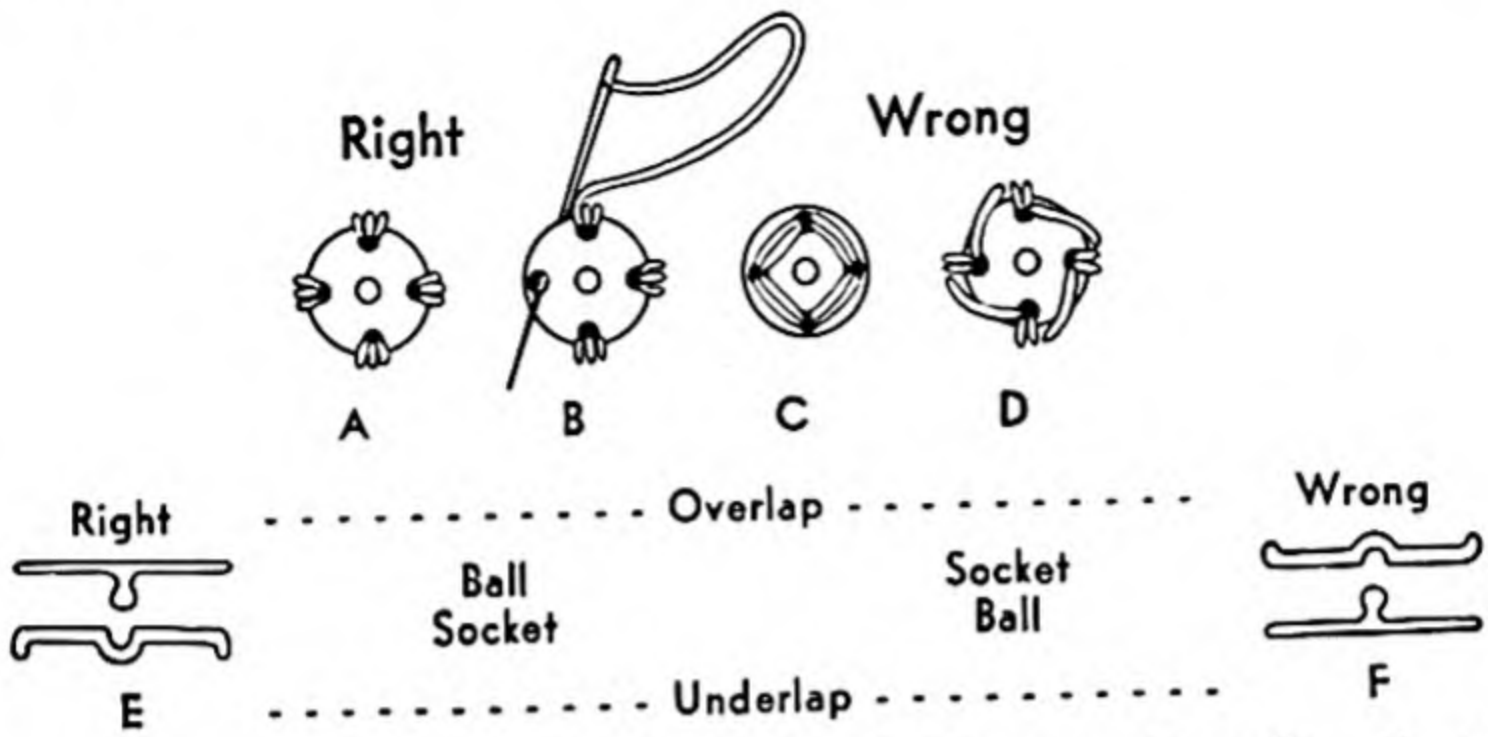


FIG. 222. Sewing on snaps. A, correct finish, over the edge. B, correct method of carrying needle *under* the snap from hole to hole. C, incorrect—thread carried to top of snaps prevents tight closing. D, very poor. E, the thin, ball part of snap goes on the overlap, the thicker socket part goes on underlap. F, wrong location.

over-and-over stitches. No stitch must show on the right side. Usually there is a seam enclosed in the overlap near the edge of the facing so there is plenty of reinforcement.

In a dress placket, use a hook and eye at the waistline and snaps 1″ apart above and below. On a skirt placket, use hooks and eyes on the inside lap and snaps on the outside lap. Avoid snaps, hooks and eyes on garments to receive frequent launderings.

To attach ***hooks*** and ***eyes*** use the round eye where edges are just to meet, as on inside linings, inside belts of skirts, or coat edges. Use the straight eye where edges are to overlap.

If the *round* eye is used, sew it on first; it must extend beyond the edge of the underlap about 1/16″ so that the edges of the garment just meet. Test before sewing. It is placed on the wrong or under side of the underlap (Fig. 223, A).

If the *straight* eye is used sew the hook on first; place the hook 1/16″–1/8″ back from the edge on the wrong side of the overlap, D. Place the straight eye on the upper side of the underlap, C, and far enough back from the edge to hold the hook. (Place the overlap on the underlap and mark the point with a pin.) Place the eye so the hook will pull with the curve, not against it.

To *sew on* the hook, hold it down firmly under the left hand and sew around one ring with over-and-over stitches, then slip the needle under the hook out to a point slightly beyond the end of the bill or loop of the hook, B. There take several stitches across and under the loop of the hook to hold the end firmly; then return to

the other ring and sew it down firmly. Fasten off at one side with a few tiny back or knot stitches. The round eye also needs tacking to keep it from flopping back in use, A. Of course, stitches must not show through on the right side of the garment, but on the underlap one may stab all the way through the layers.

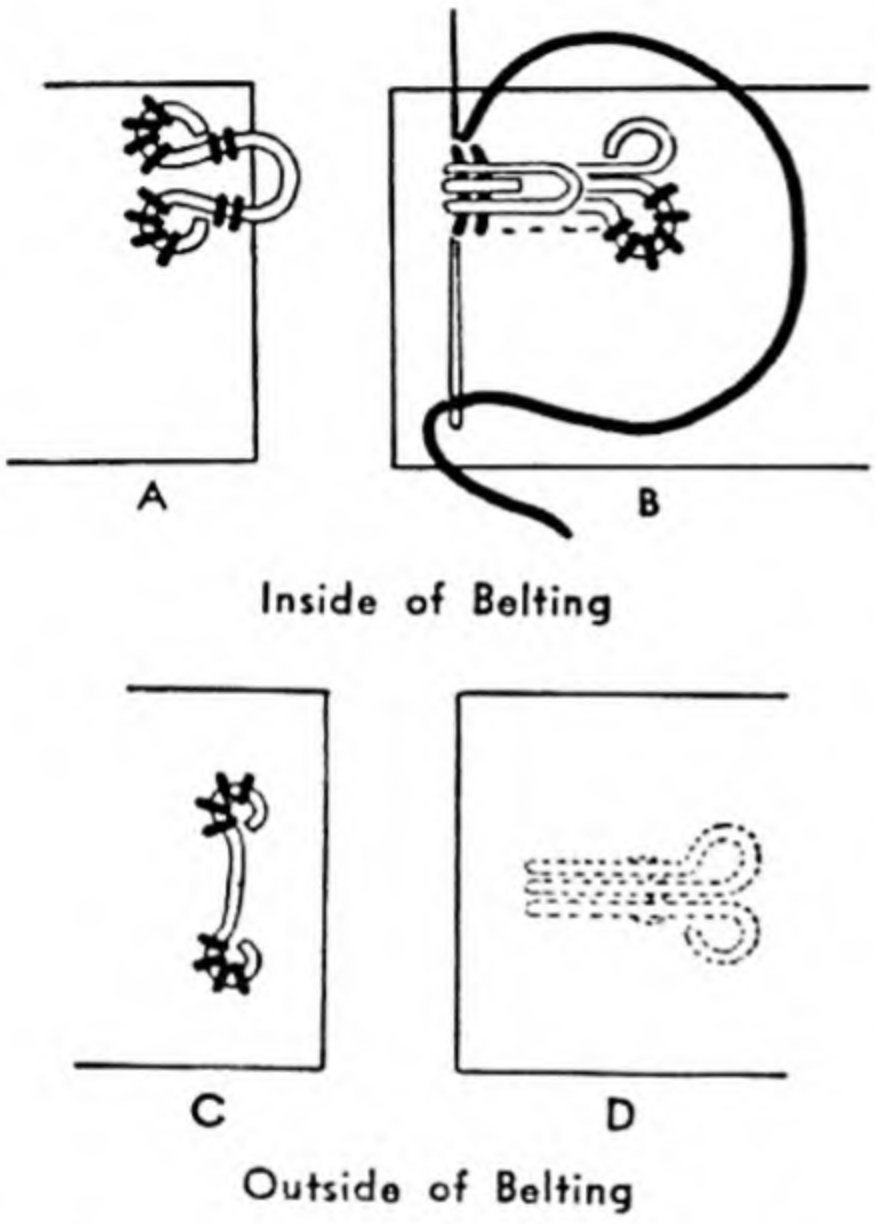


FIG. 223. Hooks and eyes on inside of skirt belting, ends of which exactly meet, A and B. A, if round eye is used it must extend, therefore hook must be sewed back from edge. B, be sure to tack loop of eye as well as end of hook. C, flat eye is placed on *outside* of underlap. D, hook is then set on under side of overlap far enough back to conceal eye.

For ***worked eyelets,*** locate position with pins. Outline a circle of the size desired with tiny running stitches. Punch a hole through the circle with a stiletto or orange stick. Buttonhole or overhand over the edge with stitches close together.

Bar tacks are used to finish and reinforce the ending of a placket; a weak corner caused by slashing the seam, as in a V-neck or end of a placket; in place of buttonholes for small buttons; or in place of the more bulky eye in a hook and eye set. To make a tack or loop, take several stitches about $\frac{3}{16}''$ long across the place desired, then make overhand, buttonhole, or blanket stitches over them until covered; fasten off firmly, neatly, and invisibly (Fig. 224). These buttonhole stitches should be around the threads and not caught in the fabric, exactly like the bar at the end of a buttonhole.

Swing tacks or French tacks are made in the same way but are longer. They are used to tack a lining hem to a coat hem in three or four places or to tack a belt to the dress in order to avoid visible keepers or a tight, over-sewed effect. (See Fig. 273, p. 550.)

Crocheted tacks or loops are often used in place of the buttonhole tacks (Fig. 225). Use a double thread on a sewing needle. Fasten securely and invisibly on an inside seam with several over-

and-over stitches. Bring through to the outside and make one stitch to produce a loop. With your fingers reach through the loop and draw out the thread to make a second loop. Draw it up snugly and reach through the second loop to make the third, etc., until the chain is long enough. At the end, pull the thread and needle entirely through the last loop to fasten it. Stick the needle through to the inside of the dress again and fasten the thread securely to the seam so it is invisible from the right side. You may prefer a crochet hook instead of your fingers to crochet the chain.

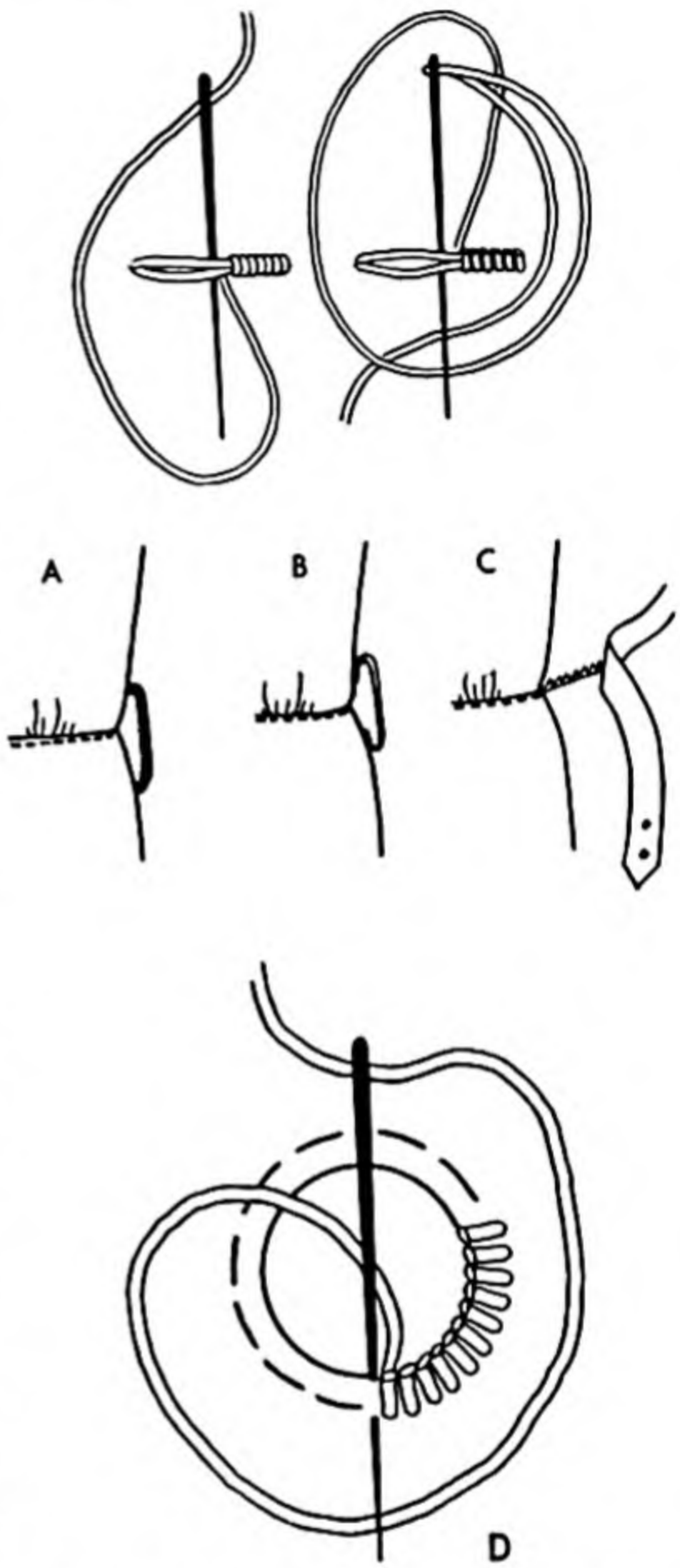


FIG. 224. Making a bar tack. It may be used as a belt keeper, A, or as a swing or French tack, C. A narrow fabric strap is sometimes tacked to the garment as a belt carrier, B, be sure it is slender and neat. Worked eyelet, D.

Belt carriers or keepers may be made with French tacks or crocheted tacks. Adjust them to fit the belt in width.

In shoulder seams of dresses, better dressmakers provide tapes or French tacks with snaps at the end to hold ***lingerie straps*** (Figures 169, p. 395 and 225). A tape or tack is fastened to the shoulder seam or shoulder pad near the armhole and to the ball part of a snap fastener near the neck. The socket part of the snap is sewed to the shoulder seam. The best location is determined by fitting.

Sometimes a seam is left unstitched for an inch or so. When pressed open, a ***slit*** remains which substitutes very effectively at times for a buttonhole. Belts, ties, and straps may be pulled through such openings in sleeves at the wrist, the neckline seam, between collar and blouse, or at the waistline.

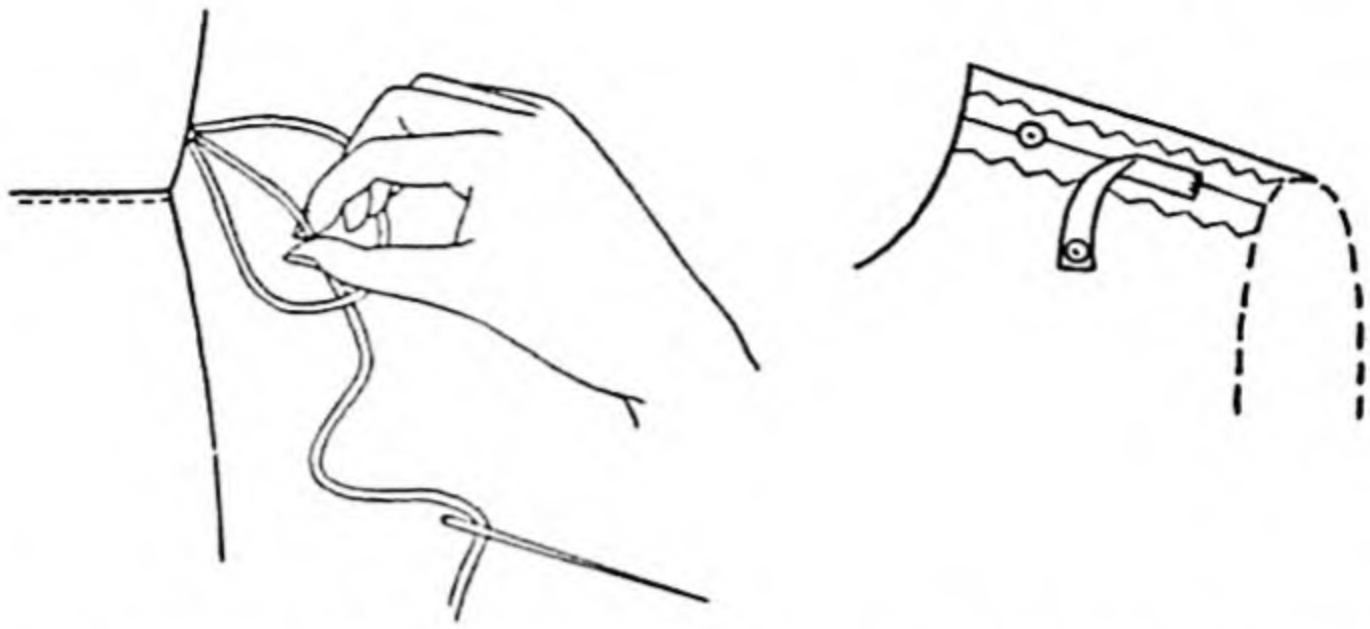


Fig. 225. A crocheted tack used as a belt keeper and tape as a lingerie (shoulder) strap.

FABRIC COVERED CORD

Cable cord about ⅛″ in diameter covered with fabric has endless possibilities for finishing and decorating a garment. It makes loops, piping, knots, buttons, fringes, and frogs. (Chap. 26.)

To cover the cord (Fig. 226), cut true bias strips 1″ wide. Seams

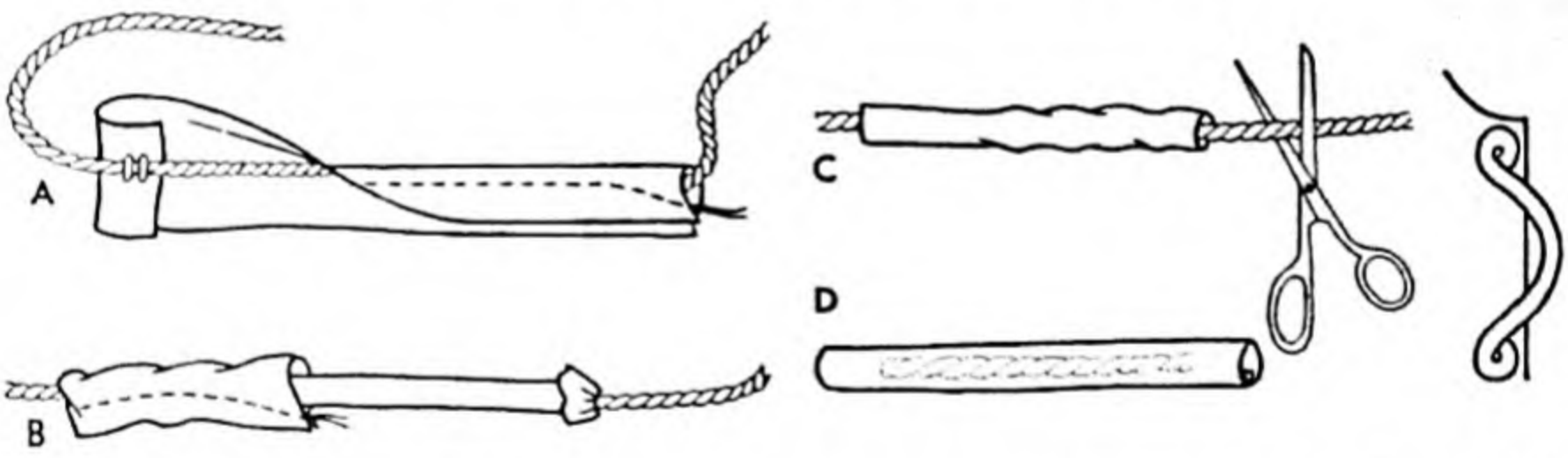


Fig. 226. Bias strip (after stretching) sewed over cord, turned, cut into equal lengths for button loops. Excess cord removed at ends.

should be on the warp, about ⅛″ wide, and flatly pressed together in the direction that the cord will pull. Stretch the bias well, then fold right sides together over the cord. Pin or baste only if necessary. Have a cord twice as long as the cloth. Begin by tacking the folded-in end of the bias strip to the middle of the cord, A. With a cording foot, stitch fairly close to the cord, but leave enough room for the seam to be turned. Have the beginning and ending of the tube wider than the rest of it for ease in turning. Stretch bias as you stitch to insure having the machine stitch elastic. Trim off seam. Turn right side out by drawing cord so that the bias turns

right side out onto the uncovered half of the cord. Estimate the width of strip, closeness of stitching, and amount of trimming by trying out a sample first.

When *cord loops* are to be used as a series in place of buttonholes, cut them all the same length, which is determined by testing over a button and allowing for seams. Attach the loops first to a piece of thin tape. If only two or three loops are to be used, they may be tacked directly to the garment just back of the seam line.

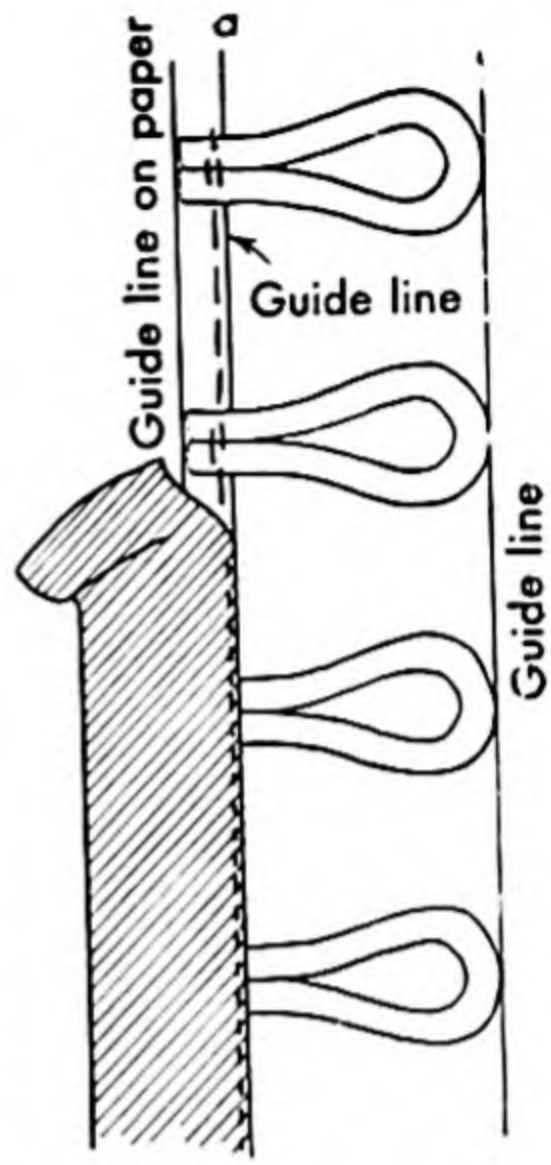


Fig. 227. Fabric covered cord loops for button holes. Baste first to paper to insure even sizes.

To be more accurate for a series of loops, draw three parallel lines on a piece of paper and baste the loops in place (Fig. 227). Tape may be placed over the ends and caught as the machine stitches along line *a*. Tear the paper away and baste the row of loops in position on the garment with line *a* on the seam line of the garment, and with the raw edges of the loops following the raw edge of the garment. Cover with a facing and stitch on the seam line. Press very lightly to avoid making an impression of the inside ends of these loops on the outside of the garment. Frequently these loops are used without the cord inside to keep them softer. The seam of the tube should be kept on the inside curve of the loops and the folded edge on the outside.

19

POCKETS

Which is the best style of tailored pockets for slacks? How can patch pockets be reinforced? How can one make two pockets to match exactly? Is a stand pocket too hard for a novice? How could one make the upper lip red and the lower lip blue in a set-in pocket? How could one mend a torn-out pocket in a decorative manner?

Since pockets are not only for use but for decoration, considerable attention should be given to their size, shape, and location. Because they attract the eye, do not place them on bust or hip line unless you wish to accent these areas. Knowing how to make the various styles with ease and accuracy will suggest to a good technician hundreds of variations that are clever and interesting—often the only original detail on a good dress.

PATCH POCKETS

Standards to expect in a well-tailored patch pocket are:

1. Corners are reinforced.
2. Top hem or facing is in proportion to shape and size of finished pocket.
3. The pocket is flat and smooth with ¼" enclosed seams.
4. It is cut on grain and placed with regard to the grain of the garment.
5. Stitching is perfectly even—about 14 stitches per inch.

HEMMED PATCH POCKET

Method 1. Stay stitch around seams, turn back and baste ⅛″ from edge. Then hem the top down, being careful that it does not extend beyond the sides of the pocket (Fig. 228, A).

Method 2. First hem the top, then crease in the seam line all around, B. "Lock" the seams where they cross the hem by clipping the wrong side of the hem only, just above and parallel to the stitching, for about ¾″ and then inverting both raw edges of the ends into the inside of the hem, B.

Preserving the Shape

Be sure the pocket is cut on the grain. Trim off seam allowance to leave just ¼″ for the enclosed seam. Keep stitches short and ⅛″ from edge in basting curves (Fig. 228, A). Miter outside corners, clip inside corners and curves, and remove wedges from outside or convex curves (Fig. 127).

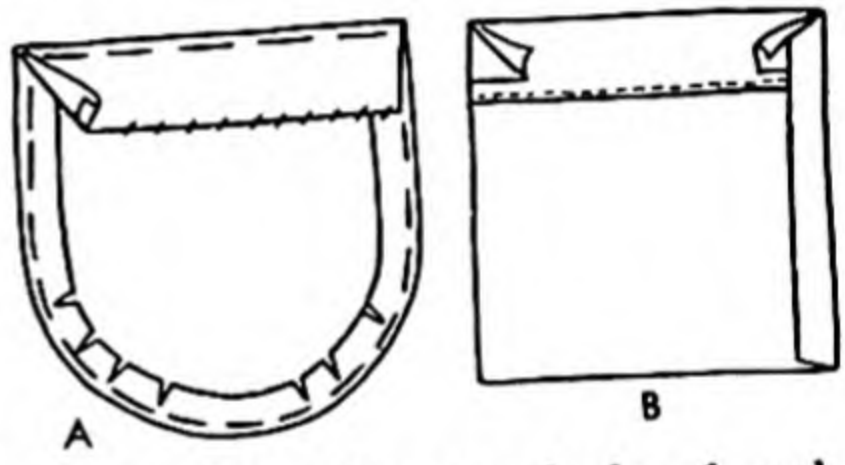


Fig. 228. Two methods of making plain patch pocket.

To be sure that duplicate pockets are identical, press the edges over a thin cardboard pattern of the finished pocket shape, before basting.

Attaching the Pocket

Pin the pocket in place during a fitting so that it is convenient and in good relationship to the cut of the dress and present styles. Baste near the edge.

Reinforcements may be placed on wrong side of garment so stitching won't tear out. They may be applied in a decorative manner so that stitching shows; or they may be small squares of cloth held in place under the corner stitching without showing on the right side; or they may consist of an interfacing, as in a coat.

Stitch close to the edge of pockets, turn square corners.

Begin and end stitching by retracing or by a decorative second row of stitching at least the depth of the hem (Fig. 229).

Fig. 229. Methods of stitching and reinforcing.

FACED OR LINED PATCH POCKET

Baste interfacing with all seam allowances removed to wrong side of pocket. Fold and pin the seam line of the material over to the wrong side to interfacing. Miter, slash, or notch corners and curves as needed. Baste ⅛″ back from the fold line. Press. Catch stitch raw edges of the pocket to interfacing.

Cut the lining about ⅛″ smaller than the pocket on all sides, matching the grain. Pin the lining in position. Turn under raw edges so the fold of the lining is kept slightly back from the fold of the pocket. Pin or baste in place. Hem the lining by hand neatly to the pocket. Press. Apply to the garment in a decorative yet durable style of stitching.

FACED OR LINED PATCH POCKET WITH A HEM

Stitch the right side of the lining to the right side of the lower edge of the pocket hem in a ¼″ plain seam. Press the seam down toward the lining (Fig. 230, A).

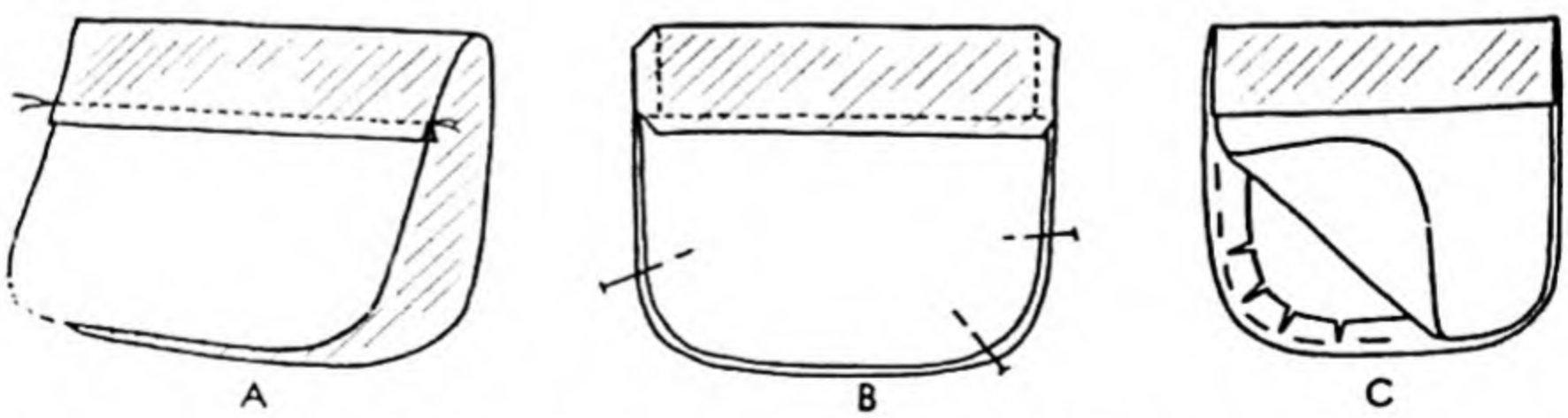


Fig. 230. Faced or lined patch pocket with a hem.

Turn hem and lining to the right side of the pocket and stitch a plain seam across the ends of the pocket hem the depth of the hem, B.

Turn right side out, baste along the seam line around the edge

of the pocket. Remove necessary wedges on convex curves or cut across corners. Trim enclosed seams to ¼″. Press lightly without disturbing the shape or grain, C.

Fit the lining to the pocket by turning the seam of lining under a little way back of the folded seam line of the pocket and slip-stitch to position. Press again.

Stitch on the garment.

The usual width of an enclosed seam is ¼″. If, however, for decorative purposes you plan to stitch ½″ back from the edge of the pocket, leave seam enclosed just under ½″ wide. This will make a padded line next to the stitching and make it stand out more effectively to match welt seams.

SET-IN PIPED POCKET

The piped pocket (Fig. 231, F) is similar in appearance to and is made like a piped buttonhole.

Standards for a well-tailored, set-in pocket are:

1. Opposite sides and ends are the same size.
2. Lips or welt exactly fit the hole.
3. Corners are square, not puckered or ravelled.
4. Seams are pressed away from the opening, producing an inlaid rather than a raised effect.
5. Welt or lip is sewed inside to the lower seam to keep it permanent in size and shape.
6. Ends of lips are stitched exactly in original base of triangle on wrong side.
7. Size, shape, and location are useful as well as decorative.
8. It is well-pressed, with seams wide and neat.

Steps in making:

1. Cut pocket strip 1″ wider than the opening and about 10″ long (twice the depth of pocket plus seams and lips).

2. Make a crosswise crease about 1½″ from top. Place the crease on the marked line for opening of pocket. Pin and baste in place (Fig. 231, A).

3. Stitch parallel to the crease to make a rectangle ⅜″ wide—about 3/16″ on each side of the crease. Turn square corners. Count stitches across the ends to make them equal.

4. Slash through both thicknesses on the line of marking to within ⅜″ of each end. Clip diagonally to each corner, but not through the stitching.

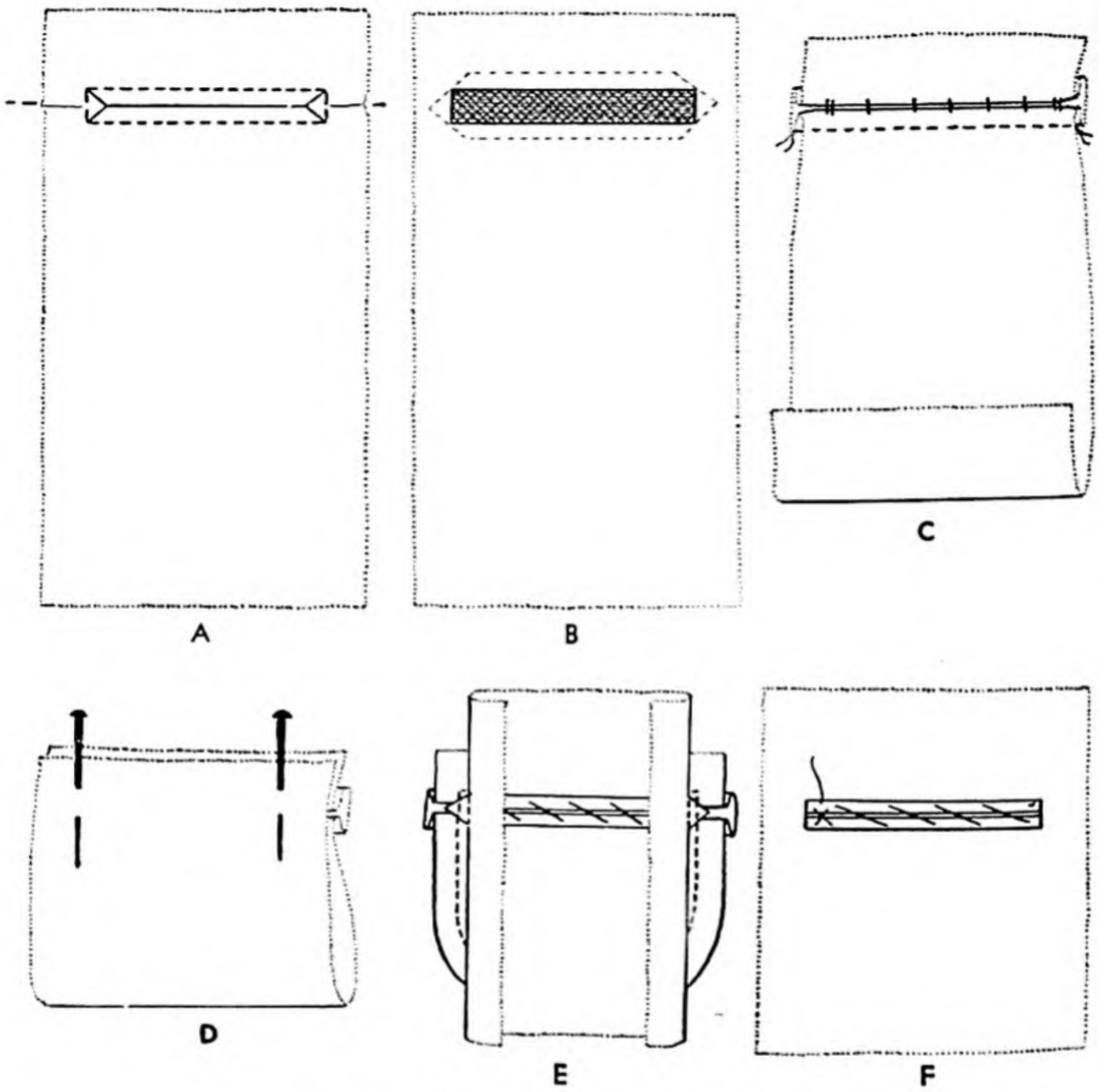


Fig. 231. Set-in piped pocket.

5. Turn strip through this opening and press it back flat as a facing on the wrong side, B. Then press piping along the sides toward the slit, but not the seams or the triangles.

6. Fold the strip so it forms a piping or lip on each side of opening. Keep the seam pressed back out of opening and lips. Edges should meet in exact center so the lips are the same width. Baste at the base of each lip but not over the triangle. Use diagonal basting to baste folded edges together along the center of the buttonhole, C.

7. Turn to the back and adjust the inverted box pleat at each end and tack by hand or stitch to the base of the triangle underneath. Press.

8. On the wrong side, machine stitch the lower lip to the seam line of the lower edge of the original rectangle, C. This will keep the lip from slipping out of place in use.

9. Now fold the lower edge of the long pocket strip up so that its raw edge coincides with the raw edge of the top of the strip just above the upper lip, D.

10. Pin, baste, and stitch a seam to hold this strip up, thus forming the inside of the pocket, E. If you want it curved, fold lengthwise and trim to shape. The stitching should not go through to the right side of the garment anywhere. A plain seam is made in such a way that it catches the turned-up strip fast to the seam line of the upper lip, continues on down the side exactly on the stitching at the base of the triangle (which has the inverted pleat tacked to it), and through both layers of pocket, up on the other side, and is retraced or tied where it meets the beginning stitch.

11. Press well, trim, and overcast or pink. Leave diagonal basting in place until the garment is finished, F. The ends are sometimes finished with arrowheads (Fig. 309, p. 598).

THE SIMPLIFIED WELT POCKET

A simplified welt pocket is made like a piped set-in pocket except that you develop the lower lip into a wide band instead of having two narrow lips (Fig. 232, I).

Cut a pocket strip about 4″ × 10″ (1″ wider than the pocket and twice the depth of pocket plus seams and welt). Crease crosswise in the center and place this crease on the marking for the pocket, right side to right side. Pin and baste in place, A.

Stitch a rectangle parallel to and ⅛″–¼″ from marking. Count stitches across ends to make them equal. Turn square corners. Begin on a long side and end by retracing. Slash through both thicknesses on the line of marking to within ⅜″ of end. Clip diagonally to each corner, B, but not through stitching, as for a piped buttonhole.

Turn the strip through this opening and press flat on the wrong side as for a facing, C. Then press the upper seam and piping down, and press the lower piping up, but not the lower seam or the triangles.

Use the lower end of the strip to form a piping or *welt* the width of the stitched rectangle. Keep the seam turned down out of this

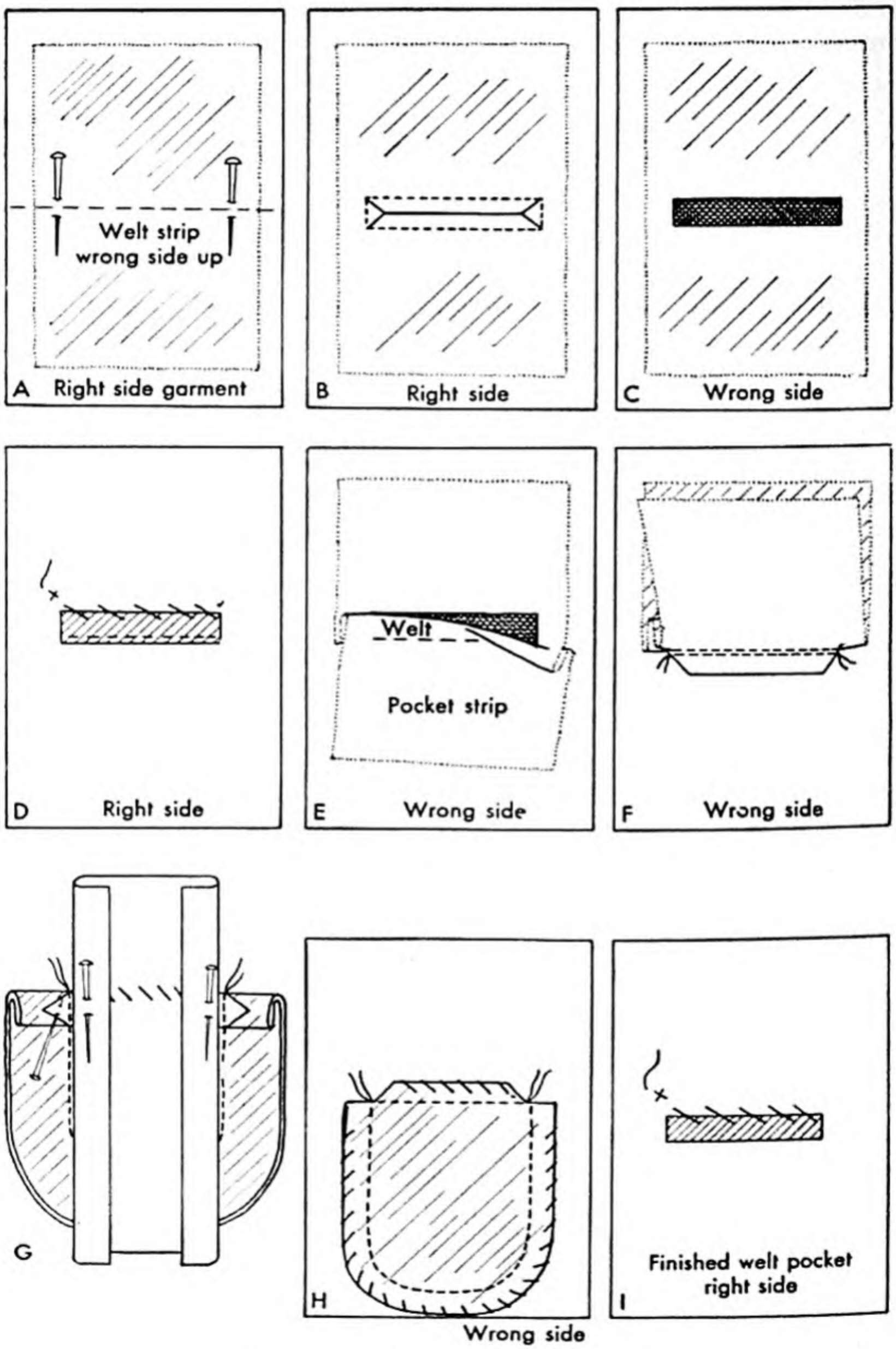


Fig. 232. Simplified welt pocket.

welt. Baste along the base of the welt. Use diagonal basting to hold the upper fold of the welt to the upper edge of the pocket opening, D and E. Press neatly.

On the wrong side, stitch welt to seam along the lower edge of the rectangle only, F.

Pull the top of the strip down flat onto the lower end of the strip, thus forming the back of the pocket. Shape the two ends of the pocket strip in a curve, G. Stitch the two strips together in a plain seam, catching the ends of the welt to the triangle at each end.

Tie thread ends or retrace. Trim and pink or overcast raw edges, if they ravel easily, H.

Press the various steps according to the technique demanded for the particular textile you are using. Remove the diagonal basting when the entire garment is completed, I.

STAND POCKET

A stand pocket is made by preparing the welt or "stand" separately from the pocket sections. It may be stitched and turned (Fig. 233, A) or it may be interfaced and lined like a pocket (Fig. 230).

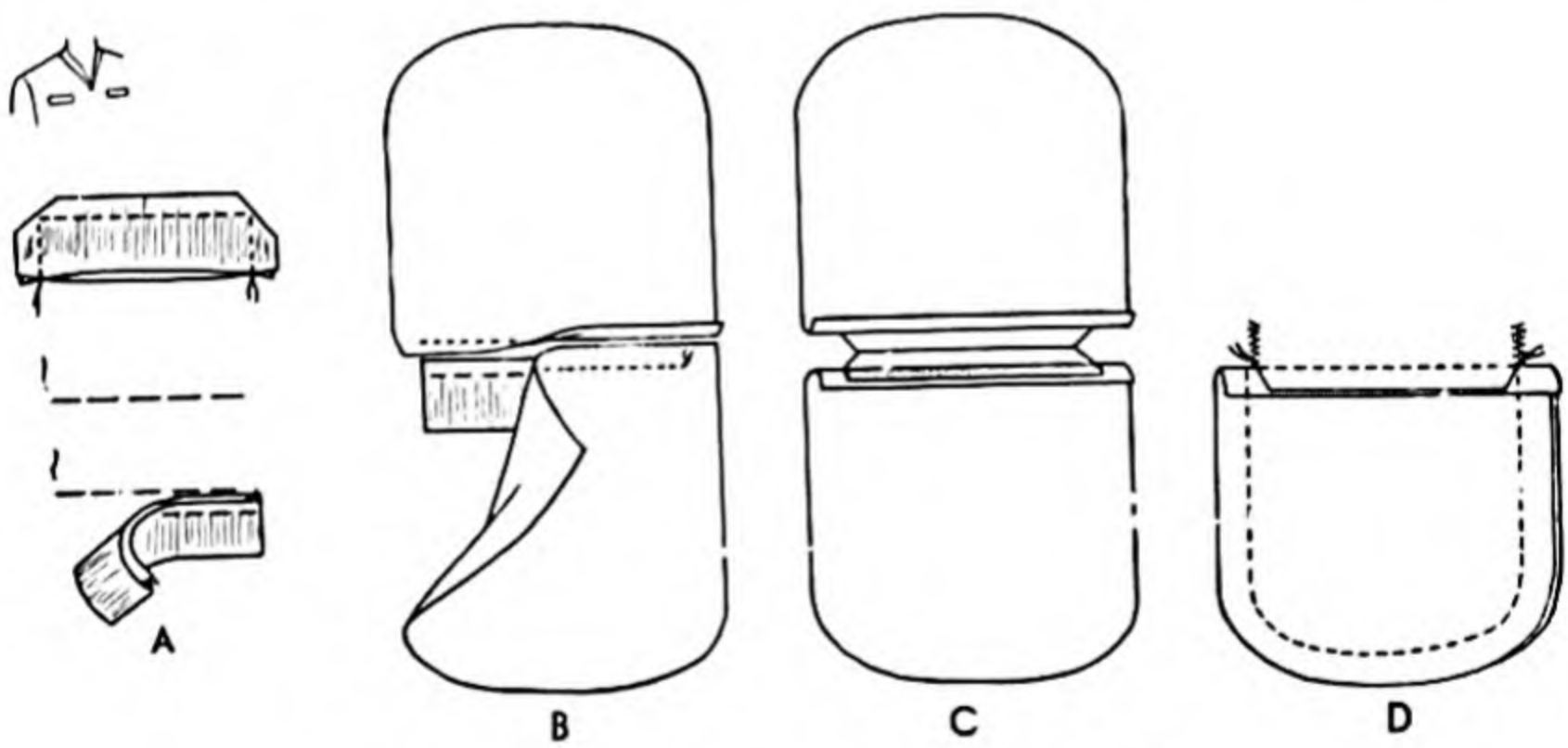


Fig. 233. Stand or applied welt pocket.

Cut two pocket pieces 1″ wider than finished welt or stand and as deep as desired. Cut the under pocket ⅜″ deeper than the upper.

Baste the stand face down on the right side of the garment with its raw edge on the lower line of the proposed opening.

Place the shorter (upper) pocket section over the stand and

stitch ¼″ below raw edges of stand and pocket section parallel with opening, ending exactly at ends of the stand, B. Place the longer (under) pocket section above the opening, with the raw edges just meeting the raw edges of the stand. Stitch it also ¼″ from the edge parallel to first stitching with ends exactly opposite first stitching.

Slash through the garment only, as in the tucked strip piped-buttonhole, leaving ⅜″ triangles at each end, C. Be sure slashes go to the stand but not beyond. Slip pocket pieces through this opening to the wrong side. Pull the stand upright and press the upper pocket back as in a facing. Arrange the under pocket in place to fit the upper pocket.

Stitch the two together so they catch the triangle at each end of the opening. Press well. Pin or baste the stand in position. Turn to the wrong side and catch stitch the ends of the stand in place, D. Overcast or pink raw edges as needed. Press.

FACED SIDE POCKET

Cut a pocket as illustrated (Fig. 234, A). Provide facings of garment material about 2″ wide. Apply the facing as a lapped seam, leaving raw edges at top and side that fits the garment seam.

Fold the pocket lengthwise and seam the lower part up as far as facings, B. Retrace or tie ends securely.

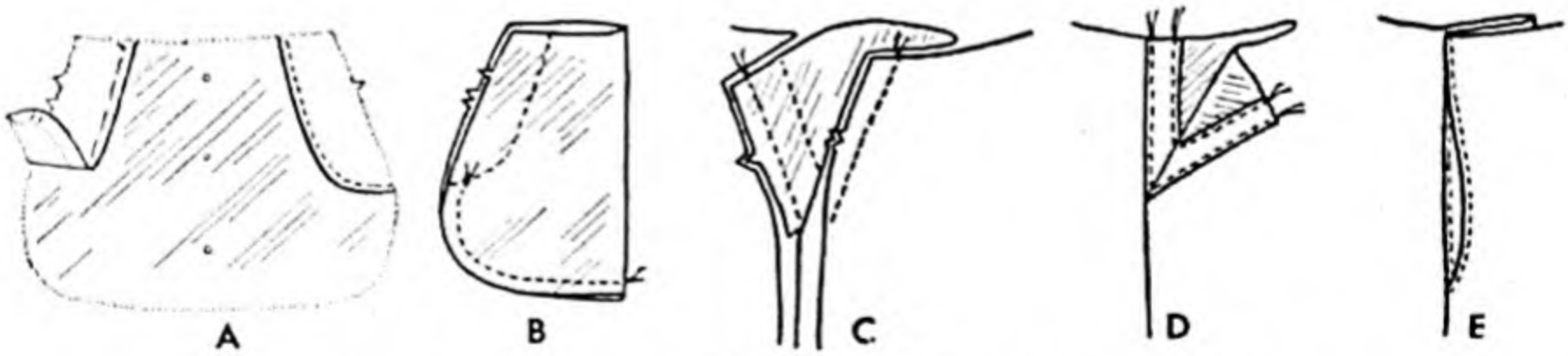


Fig. 234. Faced side pocket for slacks or skirt.

Baste each side of the pocket opening to the opening left in the side seam of garment, C. Stitch from top to meet the seam of the garment and retrace ends.

Press both pocket and seam toward the front, D. On the overlap, edge stitch slightly toward the front—tie thread ends securely on

the wrong side; or under stitch, E. Under stitch pocket facing seams on underlap only.

Baste the top edges of the pocket in position to waistline of garment, E.

Facings may be omitted if pocket is of self-material.

20

PRESSING

Should shoulder darts be pressed to the front? How can I avoid shiny marks in my pressing? Can shiny spots be removed? How? Is a press cloth needed in pressing cottons? If a bias skirt has been pressed out of shape, can I repress it into shape? How can I press slacks? How can one press professionally without a steam-iron?

Pressing is as important as stitching in the sewing room. Do not leave the finishing of seams for a final pressing; press them before beginning to stitch another line across them. To do so keeps them flat and makes them set straight. Creasing folds in bands, belts, straight hems, and pleats in cotton goods, with an iron may form guide lines to do away with so much basting, but it is unwise to try this trick on curves, bias edges, or in rayon crêpes as it is too easy to stretch them out of shape. In many cases a line of stay-stitching is advisable before iron-creasing.

Pressing will remove wrinkles, smooth the surface, sharpen creases, flatten bulky layers, and open seams. Pressing can shrink or stretch fabric at will, it can mold flat cloth over rounded pads so it will assume curves that fit the curves of the body. Poor pressing stretches necklines, seams, and bias out of shape. In good pressing we strive to retain the original texture and finish of the cloth—if the fabric is crêpey, we try to keep it that way; if it is fuzzy and dull, we must not mat down the nap, rub it the wrong way, or let it develop a shine. We do not like to see on the outside of the gar-

ment any marks or imprints that reveal the "inner workings." Overpressing, on the other hand, is possible and results in a home-made look.

If the original finish or crispness of a fabric has been reduced through much wearing or handling, it may be restored wholly or in part by a good steam pressing. Hence, pressing is not only essential in dressmaking but an asset in grooming.

PRESSING EQUIPMENT

An ordinary ironing board is usually available, but the tailors' *press board* (Fig. 235, F) placed on a table is a better height and the table prevents the garment from stretching during pressing. Suggested measurements are 34″ × 8″ (wide end) to 3½″ (narrow end) × 6″ high. The narrow end is just right for shrinking the sleeve cap.

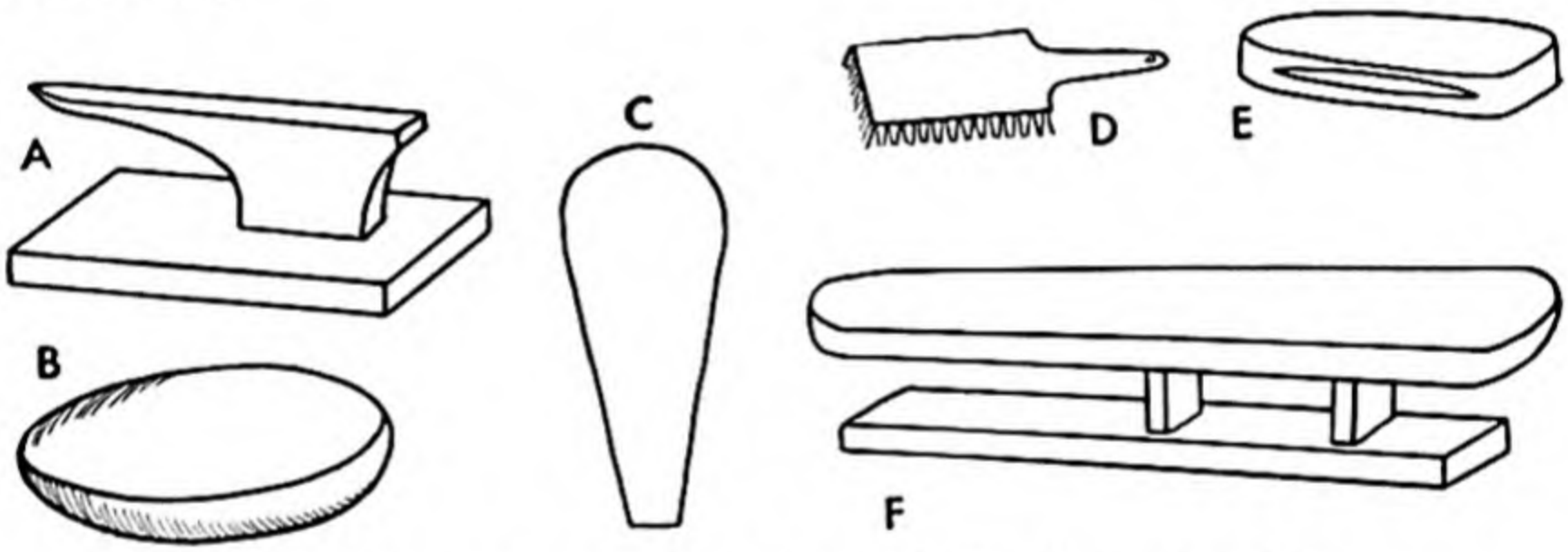


Fig. 235. Equipment for a professional pressing job.

The tailors' "*ham*" (curved press pad), B, oval about 12″ long, 8″ wide tapered to 2″ or 3″ is best stuffed with dampened clippings from scraps of woolen cloth. Cover one side with fadeproof woolen. A slipcover of *terry cloth* is fine for pressing pile fabrics, although a *needle board* (Fig. 236) is preferable. A thick pad of silence cloth cut in the shape of a *sleeve* and covered, C, works as well as, if not better, than a sleeve board (1½″–4″ × 18″).

The point presser, A, is popular for pressing the seams open up into lapel and collar points (11″ × 4″ × ¾″ on base 12″ × 5″ × 1″); used uncovered. A rolling-pin slit lengthwise and covered is useful to press seams without leaving imprints on the right side. Tailors like uncovered hardwood for flat seams—such as a yard stick or a broom handle with one side flattened to prevent rolling;

they prefer to press right side down against the hardwood, but right side up over a well-padded surface. Tailors use a "beater" (or "spanker"), E, to flatten seams, pleats, coat fronts, collar edges for sharper lines. Make it of 2″ heavy hardwood (10″ × 2″ × 4″) levelled and grooved for easier handling. A firm brush, D, may be used similarly to preserve a soft texture.

Old unsized muslin, lawn and cheesecloth make good *press cloths* —to protect garment from overheating, scorching, or developing a shine, and to provide some steam. With the dry iron and often with the steam-iron extra moisture is needed—cheesecloth is ideal, for the moisture spreads more evenly and the nap tends to cling to fibers of the fabric being pressed —when raised the press cloth draws them up with the steam thereby avoiding the hard flat look. (Dampen one corner of the cheesecloth, wad it up well to spread the moisture evenly.) A strip about 9″ × 24″ is easier to handle than a large square—keep the edge near edge of iron so you can lift frequently and peek under. On textured fabrics use a strip or scrap of the same material for a press cloth, as woolen on woolen, or a woolen on a twill, crêpe, rib, or rough surfaced fabric. Avoid new unbleached muslin because the natural oil in it scorches quickly, sticks to the iron, and soils your work.

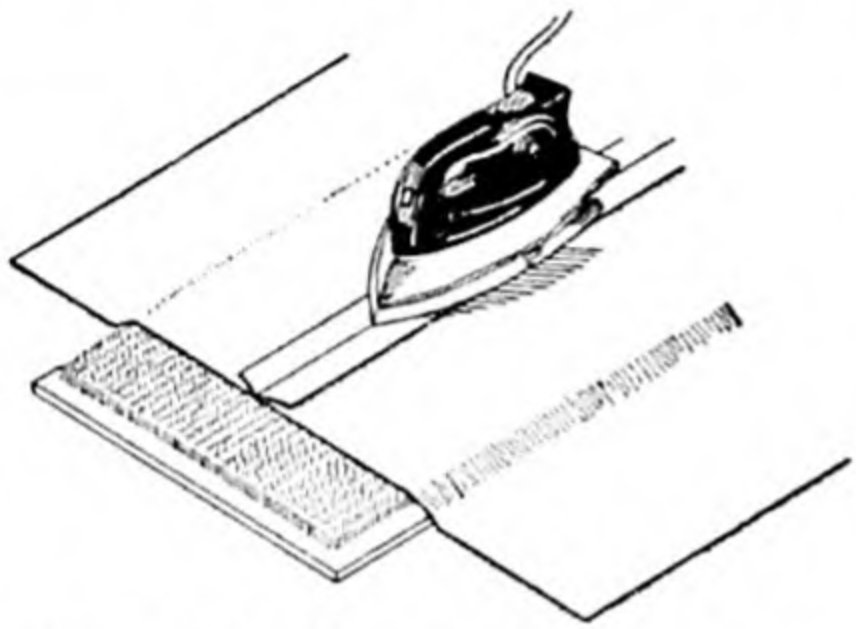


Fig. 236. Needle board to press pile fabrics, particularly velvet.

If you do not have a steam-iron two press cloths are necessary—one damp, one dry. A steam-iron needs a dry press cloth always on the right side of fabrics (unless cotton or linen) and often on the wrong side to protect from shine or scorch.

Tissue paper and heavier paper slipped under darts, seams and hems being pressed on the wrong side prevent imprints from showing on the outside.

GENERAL PRESSING TECHNIQUES

1. Set the *regulator* or control on your iron correctly for the predominating fiber in your fabric, or for the most delicate. Assume that hidden thermoplastic fibers may be present and begin by test-

ing with the lowest temperature setting. *Temperatures* are not always clearly marked on the iron dial but should be graded from hot to cool—in this order: linen; cotton and rayon; wool; silk; nylon; Dacron, Orlon, *Acrilan;* acetate; metal cloth; and *Dynel.* Turn even lower if you are doing slow work like gathers, or shrinking, to avoid scorching or glazing.

2. In addition to temperature, *experiment* with amount of *moisture,* and *pressure* required. Many spun rayons, pongees, embossed, metallic, and glazed fabrics press better dry. Wools and wool-like fabrics need steam. How the steam is applied counts. Shantung, satin and crêpe often water spot; cover first with a dry cloth then lightly steam press—how lightly? You must test to find out. Nylons and other thermoplastics should be pressed dry without moisture first. Thick materials need more pressure—use the beater to create sharp flat edges—the iron may be used this way but often develops a shine unless over a thick press cloth: raise the steam; lift iron away, spank the beater down, hold firmly a bit, and then lift away. This is *steam pressing.*

After a trip to a tailor's shop, you will long for a pressboard with perforations in it through which steam is forced up automatically by the operator pushing a foot pedal. Note that the operator lowers the heat shoe of the presser, presses, raises the shoe (comparable to lifting the press cloth to let some of the steam escape); then lowers and lifts the presser again; then moves garment to another spot and repeats. *The iron goes down and up—the press cloth is whisked on and off:* you can do the same. Try this: dampen the press board or ham, place garment on it, press over dry cloth, lift iron, beat. Too much or too sudden pressure can develop a shine; too little pressure doesn't flatten enough.

3. *Press instead of iron!* Do not push the iron as if you were ironing sheets and shirts but rather lower and raise the iron so that grain and stitchings are not distorted. Gradually exert enough pressure to give a firm blended appearance to stitching lines. Cultivate a light touch. Use the tip of the iron only on seams, or just hold the iron above and not on the surface of pile and other tricky textures.

4. Linens and cottons need to be pressed until dry: wools are better smoothed or pressed *not quite dry*—but simply hung or laid aside to dry before further sewing or handling. Thermoplastics need to be smoothed—perhaps with the hands only—left damp and laid aside to dry with a possible later touch-up. Many crease-resistant

finishes and blends of man-made fibers do not press as smoothly as the time-honored natural fibers—sometimes a dry press, sometimes a steam press is required. Research is being done to solve such problems—in the meantime do not expect too much. Acetate and *Dynel* in blends require the lowest setting—100 per cent *Dynel* cannot stand even the lowest iron setting. Remember that all the thermoplastics can be heat-set—if you press sharp creases in pleats, seams, or hems you must be certain that they are in the right place because once in they generally cannot be removed. Nor can glazing of acetates be removed. "Once bent it stays that way."

Cotton and linen may take a right side press, unless embroidered, embossed, or dark colored. Pile fabrics (e.g. fleeces, corduroy, velveteen) are improved after pressing by a good brushing with the nap.

CARE OF THE IRON

1. Do not let iron cord drag over your work.
2. Either use the iron stand or tilt the iron when not in use depending on the type of iron you have. Don't scorch the ironing board cover.
3. If starch or sizing is stuck to the iron, let it cool, then scour with soap and non-scratching scouring powder or baking soda.
4. Turn off the iron when not in use.
5. Use distilled water in steam-iron—empty when you have finished work.

REMOVING BAD WRINKLES

Fabrics or garments which are wrinkled, puffy, warped, or stretched off grain can be restored to their original straight shape and smoothness by care in pressing. First arrange and pin the material on the pressboard or commercial cutting board, straight as to grain and wrong side up. Cover with damp cloth, or dampen pressboard and cover fabric with dry press cloth. Lower and lift the iron to produce steam in cloth. Rearrange to straighten the grain where needed. If badly wrinkled, apply extra steam and pressure with the grain, but don't push the iron about. Too much pressure produces a shine. Lifting the press cloth frequently makes the steam rise, lifting with it the fuzz of the fabric; observe if more or less moisture and pressure is required. Such steaming will shrink a puffed, stretched area back into shape. Allow to dry on a table or the cutting board (Fig. 55, p. 229).

TECHNIQUES FOR PRESSING DURING CONSTRUCTION

1. Have your work perfectly straight on the board—both grain and construction lines such as seams, darts, and hems. Good curves or crookedness pressed in stay that way.

2. Pressing over bastings is frequently necessary along edges with enclosed seams, pleats, or hems. After a first light dry pressing, clip the bastings, remove, and press again with dampness before the marks made are set in the fabric. *Never* press over pins.

3. Press with the grain—usually lengthwise. On any bias piece or bias garment, press with the grain. Press seams and pleats with the grain—not against it.

4. Have scissors handy at pressboard to release any pull from points that were not sufficiently slashed. Tricky *corners or curves* that are to be trimmed or slashed closely are less likely to fray if they are dampened and *well-pressed before cutting*. The steaming tends to felt woolly fabrics and seal any sizing present. This technique is valuable in making buttonholes, scallops, gathers in a dart, and ends of placket slashes.

5. After a piece of the garment is pressed, keep it pinned up on a coat hanger or spread out carefully to dry so that you won't have to give it another pressing.

Fig. 237. Hold gathers firmly while iron is nosed up into them. Wiggle the iron slowly—be careful not to scorch.

6. Gathers are pressed by holding firmly at the stitching line in your left hand as you nose the point of the iron up into them (Fig. 237). Reduce the heat for such slow work or you are likely to scorch the fabric.

7. Hold the side of the iron parallel close to the stitching line when fullness is to be shrunken out, as in pressing the shoulder seam, sleeve cap, elbow fullness, or extra fullness in the hem of a circular skirt (Fig. 238).

8. Press buttons, embroidery, lace, beading, braiding, smocking, and scalloped edges from the wrong side over a soft pad, such as several layers of Turkish towel.

9. Press collars, lapels, cuffs, belts, and pockets first on the wrong side, then finish them on the right side very lightly over a

Fig. 238. Use side of iron parallel with seam to shrink out fullness. Point iron into seam to preserve fullness.

press cloth. Press first along the edges firmly to maintain a true silhouette. Remove bastings. Press again. Work from the outer edges toward the inside (Fig. 246).

10. Do not press lengthwise creases in sleeves or lapels, if you want a professional appearance. Such creases earmark a dress as amateurish, old, or just out of the laundry!

PRESSING SEAMS

1. Press each seam or any line of construction before crossing it with another line of stitching. Lengthwise seams must be pressed before the circumferences they enter can be basted and stitched.

2. Have the seam perfectly straight on the board before steam pressing. Use one hand to hold the seam firmly and straight ahead of the iron (Fig. 239) but do not stretch it out of shape. Press with the grain—not against it. Check straightness of line with a yardstick.

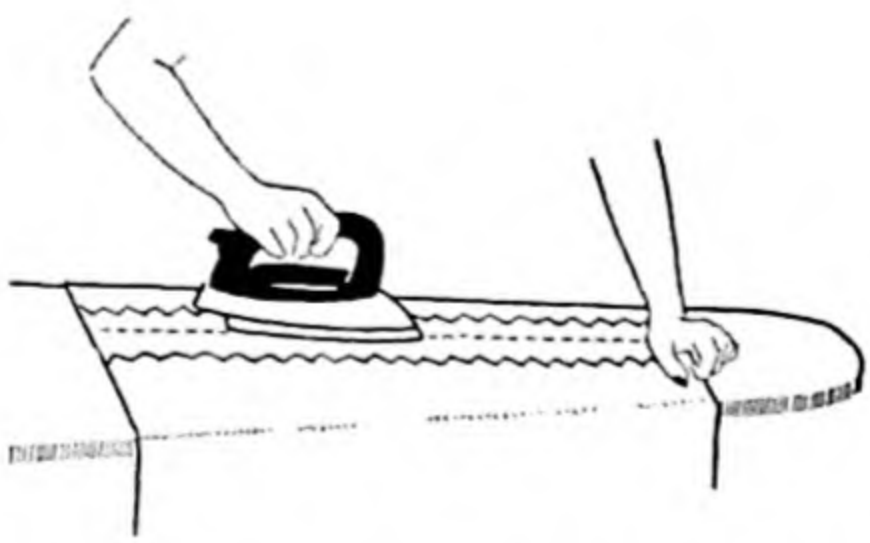


Fig. 239. **Hold straight lines as seams, belts, yoke edges firmly straight ahead of iron.**

3. Press a seam first from the wrong side and later touch it up on the right side.

4. Press a seam in the same direction throughout its length. Skirt

seams that match blouse seams should be pressed in the same style.

5. Bulky materials may need the plain seams pressed open. Plain seams used in piecings and joinings of bias strips should be pressed open. The enclosed seam of straight facings and straight French seams are more quickly manipulated if they are pressed open before turning. Cottons and wash garments should usually be finished with the seams not pressed open. A lapped seam and a seam at the back edge of a pleat should not be pressed open. Armhole seams are usually pressed "as stitched," also. Sheers look better if the seams are not pressed open but to one side.

6. In general, press seams to the front to make them turn as the placket will turn. Front gore seams are pressed toward the CF; back gore seams to the CB. Seams with much fullness on one side are turned in the direction of the plain side; for example, with a plain shoulder seam press to the front, but with a shoulder having shirrings at the front press to the back. Underarm seams generally work better in making a neat placket if pressed forward, even though they may have a dart or two in the front.

7. Plain seams to be pressed together in the same direction—such as facing or enclosed seams, are more perfect if pressed open first, then pressed together in the direction they are to lie.

8. Where the appearance of the wrong side is important, as in unlined jackets, it is good practice to pink seams after they are pressed.

9. In pressing curved seams as in princess style garments, have scissors handy at the pressboard to slash the concave (inward-turning) curves (Fig. 137, C, p. 334). Press such curved seams over a ham. A few short clips are better than one long one—wait until the last fitting before cutting too many.

10. Press a plain seam open with the least amount of dampening, using the point of the iron to pat and crease it open. If this is done along the point presser or yardstick no imprints will be made on the right side. If imprints are made, slide the iron along under the raw edges of the opened seam. Strips of paper also may be kept under raw edges to avoid forming imprints.

11. A good technique for a lapped seam is to lay the press cloth over it only about ¼″ past the stitching line. Press without allowing the pressure of the iron to rest on the raw edges. Another method is to keep the raw edge of the lapped seam off the edge of the ironing board.

PRESSING DETAILS

Pressing Darts

Press from the wide end to the point. A slight rotary movement at the point gives a better shape. A dart entering the shoulder seam will not be pressed straight unless you have ripped out the shoulder seam basting entirely. Underarm darts and elbow darts are pressed on the wrong side downward. Vertical darts such as those in the top of the skirt or at the shoulder or neck of the blouse are pressed on the wrong side toward CF or CB.

A dart is used to fit flat cloth to a curve on the body. Preserve the curve or bulge by pressing the dart over a tailors' ham, but arrange the dart in a straight line (Fig. 240, B).

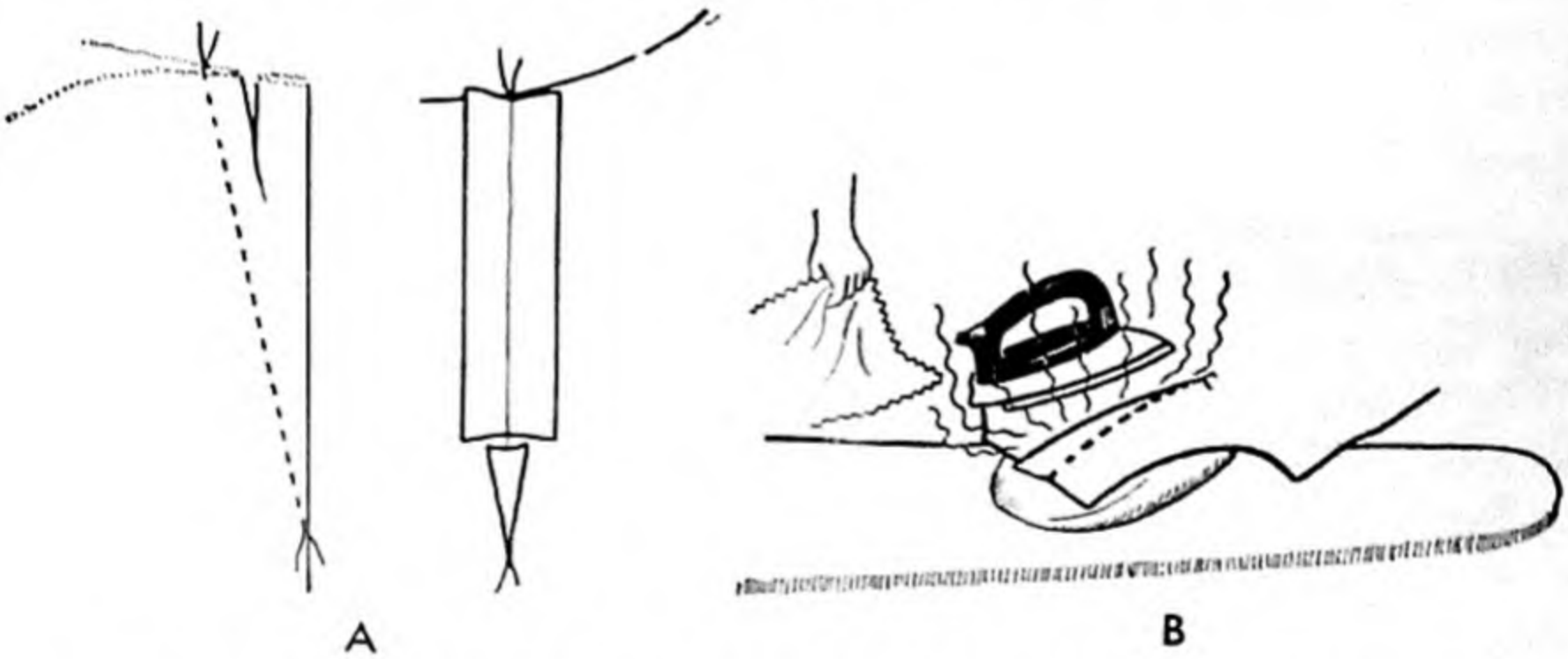


Fig. 240. Trim a wide dart to ½″ width and press open, pressing the short end as a box-pleat. Lift press cloth and iron up and down so steam can escape. Use a tailors' ham to mold good curves—press from wide end toward point—slightly rotate iron in area around point.

Press the fold of the dart flat separately on the wrong side before pressing it to one side on the garment. Then turn to the right side and press along the stitching line of the dart—over a press cloth—so it appears as open and flat as a seam. Then turn back to the wrong side to remove any imprint by pressing under the dart. Add more steam if necessary.

Wide darts in coats are trimmed ½″ wide, but not slit to the end. Press them open, A. Curved darts and darts that taper at both ends, such as the fitting darts in a jacket, should be clipped at the widest part before pressing to keep them from drawing (Fig. 137, E and

F, p. 334). Dart tucks are not pressed beyond the stitching line so that fullness will fall softly.

Pressing Pleats for a Skirt

Pin and/or baste the pleats in place. After the first fitting, stitch as far as planned from the bottom up. Clip the bastings along the stitching but not below and remove. Steam press only the stitched part of the pleating until it is smooth and flat, ready to be attached to belt or yoke. After the second fitting the lower hem line is established. Remove enough of the pleat bastings at the lower edge to permit putting in the hem. Finish the hem and press it well. Clip seams at back edge of pleats where they enter the hem (Fig. 198, p. 427).

Pin pleats and grain straight on the ironing board (Fig. 241). Press first on the right, then the wrong side. Cover with a dry cloth, then a damp one for wools, or just sponge the dry cloth for lightweight fabrics. Press the hem just lightly enough to crease mark. After the fitting and hemming press again across the hem. (Skirts pleated all the way around may be hemmed before pressing —all fitting being done at hip line.) Then start at the top and set the iron down evenly along each pleat. Keep lifting the press cloth. If the pleats are not creasing sharply enough, increase the dampness, the pressure (use the beater) and, perhaps, the heat. Remove bastings before the work is dry. Slip a strip of paper under each pleat. Cover with cloth and press to remove imprints. Turn to the wrong side and press back the edges of folds with the paper strips in place. Turn back to the right side to touch up where needed; press all pleats dry except in wool—let them dry neatly on a hanger or flat on a table.

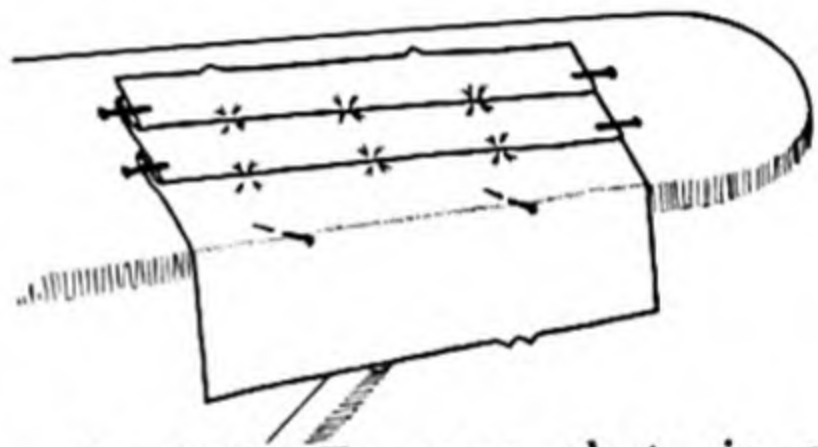


Fig. 241. To press pleats in a skirt, pin ends to board and along sides so weight won't drag it off.

You may be able to lay in pleats in cotton materials without basting. To do so, place the skirt section to be pleated right side up over the ironing board. Fold a pleat in by folding on one line of (perforation) markings and bringing to the next line. Pin the fabric to the board at both top and bottom, stretching it slightly

taut. Check all the pleats for even spacing. Place pins along the side of the board to prevent the weight of the skirt from dragging at the pleats and pulling them out of line. Lay a dry cloth on top and lightly sponge it. Steam press by lifting the iron up and down evenly along (not across) the pleats. Press till the cloth is dry. Lift it frequently to see that the pleats are not disturbed. Slip a piece of paper under each pleat and press again to remove print marks.

Pressing the Waistline

Waistline seams are pressed away from the fuller side, and if they are inside curves, they should be clipped. Arrange the seam in a curved position on the board or a ham right side up. Place a dry cloth over it and very slightly dampen the cloth. Press to avoid imprints. Use the side of the iron parallel with stitching.

Inset belts may be pressed right side up over a ham or point presser—or the edge of the inset may be placed along the very edge of the ironing board. Place the edge of a dry press cloth on the edge of a lapped seam. Dampen slightly. Don't press hard. Use the side of the iron parallel with the side of the belt so that it barely touches the stitching and fold of the lapped seam and entirely escapes pressing the gathers or the raw edges of the seam underneath. Hold the belt straight ahead of the iron firmly to establish a straight line.

Pressing the Sleeve Cap

Tailors use the following method of shrinking out fullness of the sleeve cap in a wool garment before it is sewed in:

Place one to three rows of fine gathering in top of sleeve—one row on the seam line—one ¼″ above, and one ¼″ below if material does not seem to ease-in well—(Fig. 242). Pin the sleeve into the armscye on the figure at the first fitting until grain and fullness are adjusted perfectly. Draw up gathers to fit.

Remove the sleeve from the armscye and place it carefully over a curved ham or the end of tailors' pressboard (Fig. 167, p. 391). Apply steam-iron or damp press cloth. Use the side of the iron parallel to the seam to pat out gathers and steam shrink the fullness till it disappears. (Use the iron on gathers and seam but *not on* the body of the cap.) (Clip lower gathering thread, if used, and

remove while damp and stroke again with the iron so no marks remain.)

Leave the cap moist and *let it dry* over the curved press pad. Rebaste in armholes, fit and stitch seam.

Press armhole seam "as stitched," (open in only some coats today). Over the ham, press *the seam only* in a good curve on the wrong side, and (if necessary) protected by the edge of the press cloth (Fig. 169). *The technique consists of pressing on the seam side of the stitching with the side of the iron up close to but not over the machine stitching on the cap of sleeve.* By this method the fullness is shrunk out leaving a smooth molded, cupped cap; if the point of the iron is run up into the stitching a gathered effect is maintained.

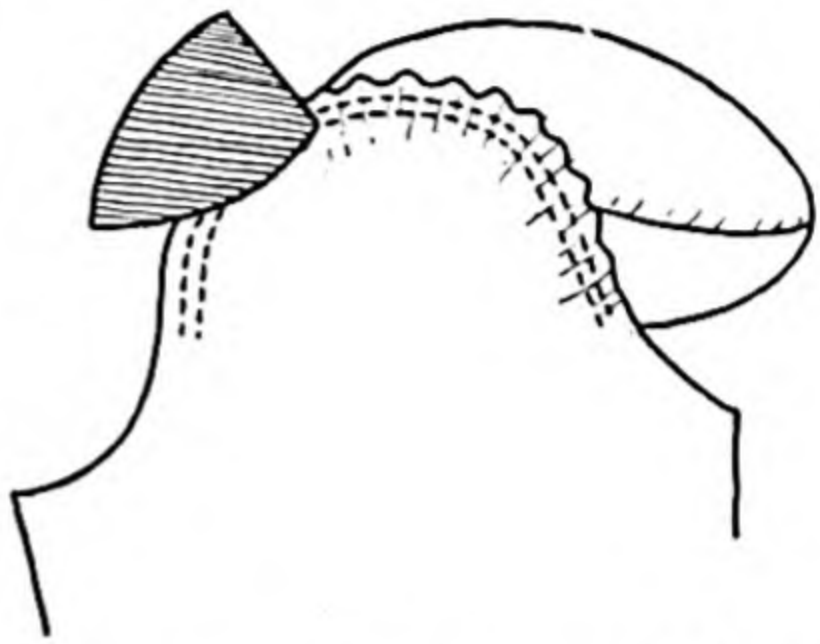


FIG. 242. Tailors' method of shrinking of sleeve cap *before* sewing in. See also Figures, 167, p. 391 and 169, p. 395.

Gathers

Gathers in the sleeve cap should be pressed on a sleeveboard by pointing the iron up into the gathering line to preserve the gathers. The current fashion or the style you desire will dictate the direction for pressing the armhole seam after it is stitched in. Sleeves that are gathered set more naturally if the seam is pressed toward the body in the upper part of the armhole and clipped so that seam will turn down into the sleeve in the lower part only. If a puffed or stand-up silhouette is in vogue, turn the seam back into the sleeve all around.

Finish off right side out (Fig. 243). Hold a pad in your hand inside the sleeve cap and give a final pat or two, but don't try to plaster the seam flat.

Pressing the Hem

After the hem at the bottom of the skirt has been marked, turned, and basted near the edge, the fullness at the top of the hem must be removed either by darts or gathers. After the darts or gathers

are basted in to fit the skirt, place it on the ironing board wrong side up. Slip paper (Fig. 188, E, p. 418) between the hem and the skirt so that no imprints will be made on the outside. Cover with damp cloth, and press with the iron, A, placed so that the side is parallel to the gathering line. After a little practice you will be able to shrink out fullness without a gathering thread. Use the side of the iron to do this and then trim the hem to an even width.

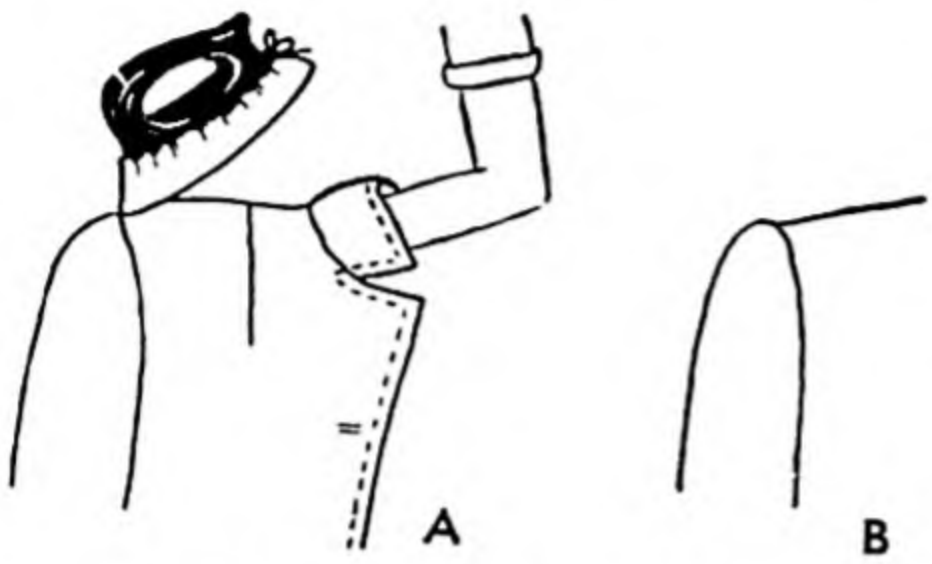


FIG. 243. A, touch up outside of armscye lightly pressed with tip of iron —use press cloth or slipcover on iron for top-pressing. B, today's style calls for a slight roll in top of sleeve cap—do not plaster flat in pressing.

The lower edge of the hem should be pressed, too, but avoid too sharp a crease in silks, rayons, or sheers. To press these use less moisture. In pressing the lower fold of a hem, press not around the hem but from the lower fold up to the hemming line, with more pressure on the fold line and little on the sewing, B.

Shaping Bias Strips

When bias is used as a binding or facing, we can stretch it or ease it in at will. The extra fullness, where eased-in, may be shrunken or steamed out until the fullness disappears. We can steam a bias strip and mold or shape it into a semicircle so that it can be more easily fitted around curves (Fig. 244). To do so, slightly dampen the strip. Do not have the iron as hot as you normally would for this fabric, because in working more slowly you might scorch it. With your free hand turn the strip (without stretching) into a curved shape. Use the side of the iron parallel with the edge of the strip. Gently push the side of the iron toward

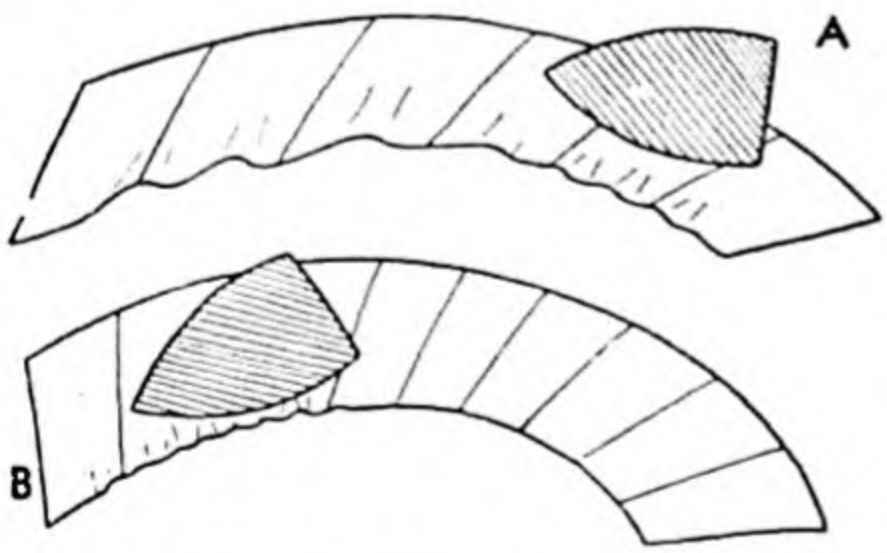


FIG. 244. Molding bias strip into circular shape for use as trim or facing curves. Use left hand to distribute fullness evenly as side of iron flattens inside curve.

the inner circle where the rippled fullness is. The steam will shrink out the fullness until there are no pleats there. Do not stretch the outer edge of the circle. If you have curved it too much, it can easily be stretched out when it is basted to the garment.

Note that such shaping widens the strip. If you shrink in less fullness at some places, it will be narrower there. Use a gauge to trim the strip to the desired width. Such strips have great decorative possibilities (Fig. 245).

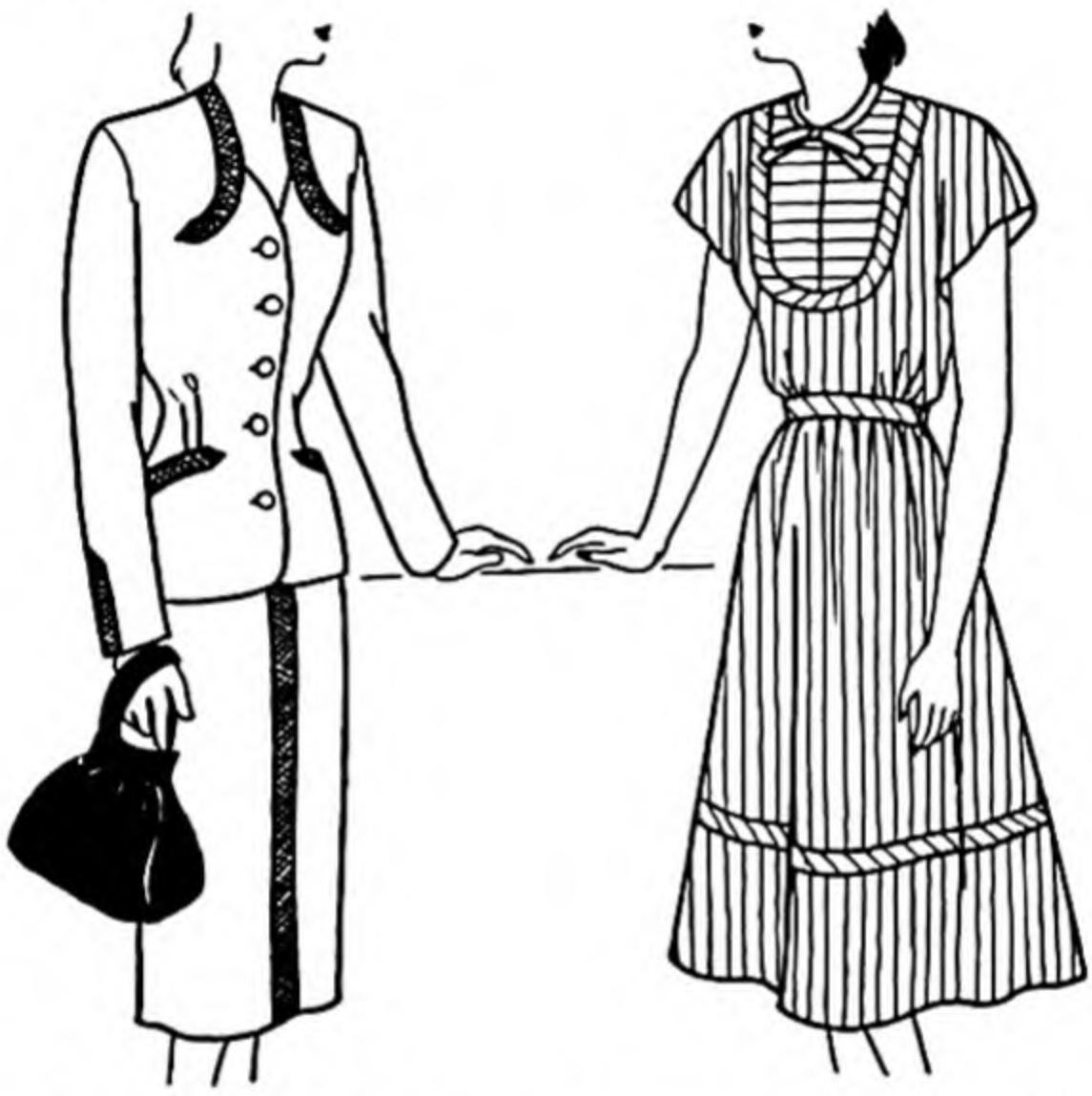


Fig. 245. Use of shaped bias strips on garments.

Pressing, not Ironing, the Completed Cotton Garment

Do not treat the cotton dress just being finished as if it were a laundering problem. (A laundered garment would be sprinkled and rolled for several hours to become uniformly damp.) If it has been pressed during making, kept on a hanger, and carefully handled, it will not need much pressing now. Avoid overdampening and overpressing, or the dress will look washed and ironed. Sponge or steam lightly just the part you are pressing as you need it. Most cottons can be pressed directly on the right side, but dark colors and textured materials should be pressed on the wrong side.

Press seams, darts, facings, and pleats on the wrong side first—in the direction they were turned during construction.

Press double thicknesses like collars and belts on the wrong side first till smooth but not dry. Then finish right side out.

Hold the work rather taut or firm ahead of your iron to straighten out edges and seams that tend to pucker. Press with the grain.

Press the dress thoroughly dry or the fabric will shrink where it is damp and look unpressed (wool or thermoplastic materials again exceptions).

Press all details, observing the techniques of pressing during construction (p. 483).

Follow this order of work:

1. First, press interior parts such as pockets, facings, seams, linings, and shoulder pads.
2. Then press dangling parts such as sleeves and sashes.
3. Press ruffles and gathers before the parts they trim (Figures 237, 238 and 252).
4. Press yokes and shoulder seams before the lower blouse.
5. Press top parts of long garments before the lower part—blouse before skirt, skirt top before lower part of skirt.
6. The collar is usually last because its position next to the face is so important.
7. Finally, remove any creases accidentally produced. Do not put creases in sleeves or lapels or below dart tucks or "unpressed" pleats.

Pressing a Coat or Jacket Before Lining

All parts of a coat will have been pressed during construction, but at the end, just before putting in a lining, give it an overall pressing to create the much desired final professional touch. If you have no time nor facilities, you might have a tailor shop do this for you, but usually you can do a more careful job of it yourself.

First press outer edges down the front and around the hem, including collar and lapel edges, with the garment right side up. Hold the edges firmly but avoid stretching. Steam press firmly over press cloths, preferably a wool one facing the coat; if necessary add more moisture, heat, and pressure to give the edges a firm, smooth look; but *use less steam than during construction*. Then press the body over a ham, right side up under press cloths, to maintain any curved shapes already pressed in. Press first the shoulder, underarm seam, pockets, and lower front of the left side, then the back, then the right side. Press shoulder seams, armscyes, and sleeve caps lightly over a rounded pad. Press the body of each sleeve with no creases

either on a sleeveboard or by keeping the lengthwise fold at all times off the edge of the ironing board and away from pressure of the iron.

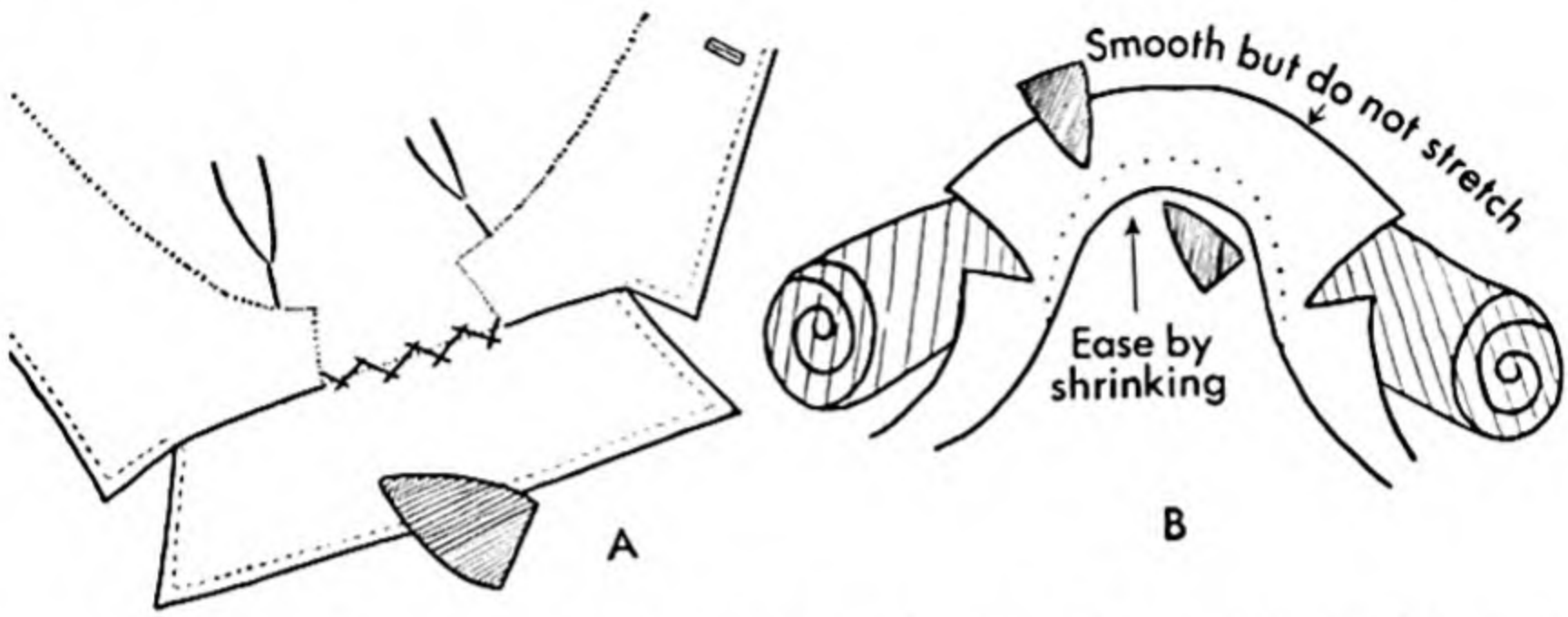


Fig. 246. Pressing coat collar. A, before lining. B, steam over roll, crease lightly on dotted line and pin on dress form to dry; no creases on lapels.

Last, work on the lapels and collar. Lay them over the ham or a rolled towel and press right side up from the outer edge toward the neck (Fig. 246, A). Fold so the collar will cover the neckline about ¼″. Place a strip of paper or press cloth between the coat and the edge of the collar and press 1″ down on the lapel, but no further. Of course, a protective press cloth is ever present! Fold in the lapel crease line the rest of the way by hand while it is still damp from steaming and pin in place until dry. Buttonholes and pockets are still basted together. Adjust on dress form or coat hanger; pin closings; hang to dry.

After the lining is tacked in, over a *dry* cloth, press the lining with a warm iron wherever edges were hemmed to the coat. Aim to press the lining so that it will roll slightly over the stitches used in hemming, thereby concealing them.

PRESSING YOUR CLOTHES

To Press a Skirt. Begin with the grain straight on the board. Steam out bulges at knees or seat right side up. (Place extra damp cloth on the bulge, cover with a dry cloth and use a good deal of pressure.) Turn to the wrong side to press seams, hems, plackets, and pockets. Press hems from the bottom up. Use a low heat and as little moisture as possible. Increase both gradually when it appears safe in order to take out worst creases. Touch up on the right side.

Press rayons until dry, do not try to press wool until thoroughly dry —hang it up to dry. Don't press over stains or soil.

To Press a Pleated Skirt. Place the skirt on a board right side up. Pin pleats in place first at hem. Stretch firmly up to the top and pin there (Fig. 241). Pin fabric at the sides of the board so that the weight of the skirt won't drag the pleats apart. Cover with a dry cloth. If it is a wool skirt, cover it with a damp cloth. Lower and lift the iron up and down the lengths of all the pleats until they are well-steamed. Remove the cloths and insert a strip of paper under each pleat. Cover with a dry cloth and press again. Beat with a brush or clapper. If the creases aren't sharp enough, apply slightly more moisture, pressure, and heat. Keep moving the skirt around the board until all pleats and seams are pressed. Turn to the wrong side and press the hem and back folds flatter. (Refer to p. 487).

To Press a Jacket. If the garment is very much soiled, do not try to press it but send it to the cleaner. Very often you can sponge the neckline clean, remove a spot or two, and press the coat to make it like new. Press right side up with two or three press cloths—not much moisture, not much heat, and not much pressure. Gradually increase all three for bad cases. Slip a piece of paper or cloth under pleats or pocket flaps. Press the bust over a rounded pad.

Don't press creases where the lapel bends back or in sleeves as is sometimes done in men's suits. Press lapels and collars over one end of the rounded ham or the smaller end of your board. Press from outer edge toward the neck (Fig. 246). Shape into a semicircle. Crease so the collar will cover the neckline seam about ¼". Fold the lapel by hand, not with the iron; or pin in place till dry. Sleeves are best pressed on a sleeve pad very, very lightly with no creases (Fig. 243). Hang on a coat hanger to dry. (See p. 492 for other details.)

To Press Slacks. First remove bagginess at knees—steam press as for wools by covering with a damp, not wet, cloth, and then a thin dry cloth. Press lightly, lifting the iron and the cloth to create steam. Remove wrinkles around the seat and crotch on the rounded cushion or over the end of the board. Press cuffs, if any, with a piece of paper slipped under them. Press inside legs, then outside, by folding on the board so inner and outer seams match (Fig. 247). Place one leg flat on the board, inner leg up and other leg folded back. Crease up as far as the crotch or as style demands. Turn over

and press outer leg similarly. Then do the other leg. Last, finish the top and band over one end of the board.

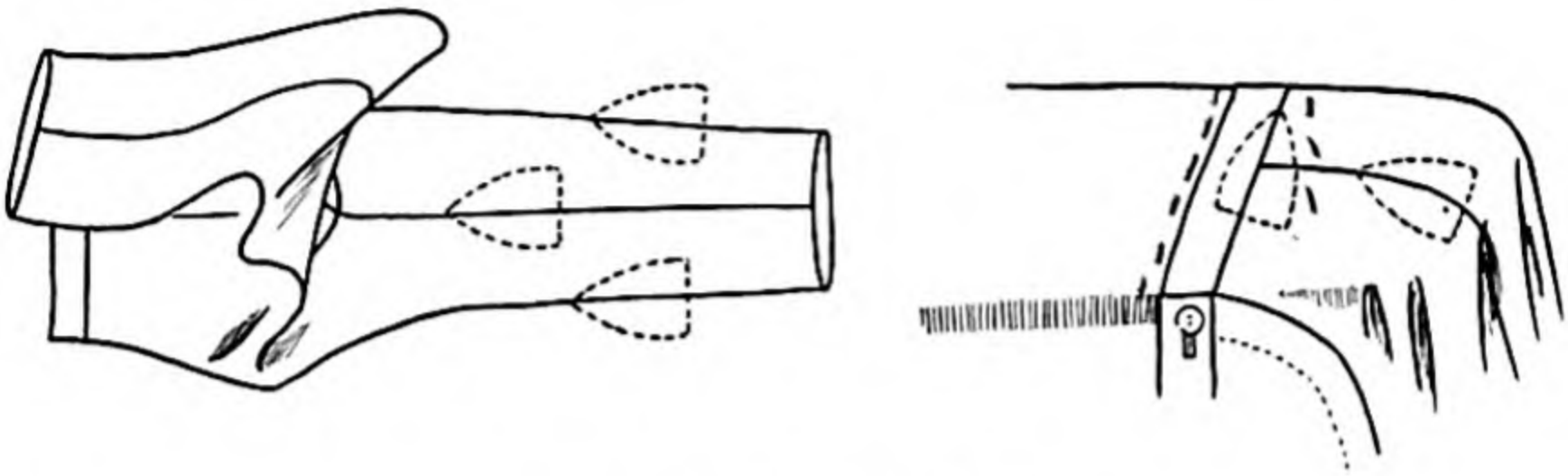


FIG. 247. Pressing slacks.

TO REMOVE A SHINE. A shine on worsteds is caused by overpressing (too much moisture, too much pressure, or too much heat all at the same time); by wear (friction on furniture and upholstery); or by greasy soil. To remove the shine, have the garment cleaned if it is soiled. If it is clean, you can reduce the shine by sponging with a cloth very *slightly* dampened in a weak solution of two tbsp. vinegar to a quart of water or one tbsp. ammonia to a quart of water. Steam press and keep raising the press cloth to raise the nap of the wool. Brush briskly. Hang up to air and dry. A wool press cloth or firm cheesecloth helps to pull up the nap. Where the nap has been worn down, rub gently with very fine sandpaper or a suede brush.

Try the same technique on other fabrics to remove a shine due to faulty pressing. The glaze on an acetate is really a melted plastic and there is nothing to be done about it except to learn a lesson—*do not overheat or overpress acetates.*

21

LAUNDER YOUR OWN

What design features in a dressy blouse would be easy to iron? How can I tell whether to risk washing a garment? Which do I iron first, the collar or the sleeves? How do I iron a collar to keep it smooth? Should rayons be dried and sprinkled like cottons? Should rayons ever be bleached or starched? Why is it incorrect to say, "I laundried my dress"? How should I wash an Orlon sweater? How should I wash a pleated skirt? How should we complain in a nice manner about textile dissatisfactions?

Every girl has the problem of keeping her clothes clean. Even though large boxes of soiled clothes are sent home for laundering and even though a town has a good commercial laundry, a certain amount of handwork must be done right in your own lavatory. Of course, washing out undergarments and hose is a nightly ritual no matter where you live. Most modern dormitories have laundry rooms with washing machines where several girls can work at the same time—it's more fun that way! Where laundry rooms charge a fee by the hour, plan your hour most efficiently. Since most rayons should be ironed while damp and not allowed to dry, do not plan to wash them one day and iron the next—but plan sufficient time to wash and iron in the same period.

Some laundry rooms have heated dryers which will speed your efforts with cottons. They will ruin rayons, wools, and silks, how-

ever. A bit of laundry will dry in your room overnight. Use plastic hangers or one of the new drying racks (Fig. 248).

CAN IT BE WASHED? HOW?

Most garments of silk, wool, and the man-made fibers should be dry-cleaned. Some may be washed successfully. A few can be washed successfully. A few can be washed but not dry-cleaned. Which procedure to follow should have been determined from the hangtags at the time of purchase (Chap. 4). Foresight in choosing fabrics that are preshrunk, colorfast, and washable in texture will reduce your laundry problems. When dressmaking you should shrink the material before making it up if uncertain about its shrinkage. If you are uncertain, test a small sample or else decide to have the dress dry-cleaned.

Fig. 248. For your overnight wash.

Test for Colorfastness. Dip a corner of cloth or inside pocket in lukewarm water. Pat it dry on a towel. If the color doesn't come off on the towel *and* if the outlines of design on the cloth aren't smeared when dry, it is safe to wash the garment. A little dye on the towel warns you to wash and dry rapidly and to dry so it doesn't touch another layer or another garment. There is no truth to an old notion that soaking a fabric in salt water will set the colors.

Test for Shrinkage. Baste an outline of a 3″ square or larger on an inconspicuous part. Soak several hours in water. Squeeze out and press by lifting, not by pushing, the iron. Measure and estimate the percentage of shrinkage. If it is great, experiment to see if you can stretch the garment back to size (some rayon crêpes can be blocked to size); if not, dry-clean it or alter it to correct size after washing. (Also see p. 227.)

Some fabrics are labeled "hand-washable," meaning just that and not that they can be sent to a commercial laundry or run through a washing machine. Others are labeled "washable"—guaranteed to stand vigorous laundering—but be certain that the label actually says so. Still others are frankly labeled as dry-cleanable only. In general, we use the handtag to guide us but it is wise to use a

shorter cycle on the washing machine than the tag suggests; not to spin dry in the machine but to hand-squeeze, drip-dry, or pat dry with a towel (never wring). *Hand wash regardless of claims* all delicate articles.

For frequent changes, essential freshness, and durability through many launderings, cotton garments are wise choices. Rayon, nylon and Dacron are popular for underwear and blouses. Wool, blends of wool, Orlon and *Acrilan* are the chief fibers in sweaters and skirts. The sweaters are safely hand-washed by any college girl, but wool skirts are better dry-cleaned. Gloves, socks, collars, and scarfs are successfully washed. Although small samples of some materials may be successfully laundered, when made up into garments, the pressing over several layers in belts, plackets, and lapels often changes the texture, puckers at seams, or develops a shine. Hence, it is better for the present not to attempt to launder velvet, taffeta, moiré, satin, bengaline, faille, most crêpes, most wools and blends.

WILL IT BE EASY TO IRON?

Cottons and even rayons are easier to iron where there is some starch in them. Thinner cottons are easier than heavy ones. The way a garment is made has a lot to do with the ease and success of ironing. Raglan sleeves are easier than the set-in standard style of sleeves, which, in turn, are easier than puffed sleeves. Separate skirts, two-piece dresses, and jumper dresses are easy to handle. Button-down-the-front styles open out flat on the ironing board. Pleated frills, peplums, tiered skirts, fancy sleeves, fancy trimmings require much time, patience, and skill. Circular frills and ties are easier than pleated ones; circular, bias cut, and pleated skirts require more pains than gored or gathered skirts. Other complicating problems are shoulder pads, tacked-on trims, interfaced collars and lapels, linings, and draped sections. Snapped-in shoulder pads save much annoyance.

PROCEDURE FOR LAUNDERING CLOTHES

PREPARATION

Examine garments and do necessary mending; remove bad spots or stains; remove non-washable trimming, such as metal buttons

that might rust; close zippers. Remove and wash separately shoulder pads, belts, and tacked trimmings. Separate the cottons from the rayons and the light colors from the dark. Don't be guilty of dumping your hose, slips, handkerchiefs, and blouses into the same basin at the same time. Some are more soiled than others, some require cooler water, or the color from one might run into the others.

SOAP OR SYNDET?

"Syndet" replaces soapless or synthetic detergent in our modern vocabulary. (Soap is a detergent, too.) We like the syndets (*Vel, Dreft*) because they form quick suds, leave no scum, and are satisfactory in hard water. Water softeners (*Calgon, Tex*) are used in very hard water with both soaps and syndets and for good rinsing. Neutral soaps (*Lux, Ivory*) are often better for finer things if there is plenty of soft water. For use in the washing machine get the one recommended by the manufacturer or your dormitory—one with less foam (*All*). You will obtain better results if you have the softener dissolved in the water before adding the soap. Don't rub soap on the fabric, but start with good, thick suds best prepared by running hot water onto soap flakes until dissolved, then cool down to the required temperature.

WASHING COTTONS AND LINENS

Only cottons and linens should be soaked, and then not over ten minutes in warm, not hot, suds. Long soaking sets the dirt and may cause colors to run. Squeeze the clothes through the suds vigorously. Don't use a washboard unless necessary for heavy soil such as might be on gym clothes, hiking socks, laboratory aprons, and slacks. Scrub badly soiled parts with a nail brush and more soap. Use cooler water, milder soap, and work faster for colored cottons.

Rinse in two waters or more till the water remains clean. If you have to use bluing, use it very sparingly in the last rinse and remove the clothes at once. When cottons like handkerchiefs and aprons become dingy, gray, or yellow, use a very little chlorine bleach. Used according to directions, it is safe. Dissolve bleach in the soak water with soap or in the rinse water; it is unsafe to pour even a little on top of the articles. Don't use it on colored or resin-treated fabrics.

Cottons and linens should be allowed to dry completely, then be

Shoukat Khan.

sprinkled down for three to twelve hours to become uniformly damp.

STARCHING

Starch isn't used very much any more because so many modern cottons have a permanent finish or crispness. If your garment hasn't such a special finish, use a very thin starch to compensate for the dressing washed out. You will find ironing easier, and the garment will look fresher and stay clean longer.

Choose a starch that needs no boiling. A basic starch requires one tbsp. to one qt of hot water. It should be used hot and diluted by adding to the last rinse water. You will have to determine by experience the amount to use, but too much starch or lumpy starch will cause the iron to stick and take all the style out of the garment. You want to achieve body without stiffness and sheen without shine —so that one is not aware that starch has been used. Crêpes and most rayons should not be starched, but rayon blouses of smooth weave would be improved by some stiffening. Follow label directions for plastic starch.

HAND-WASHING THE FINER THINGS

Silks will yellow and become harsh if washed in strong soap and hot water. Rayons are weaker when wet. Both become wrinkled, stretched out of shape, and roughened up if handled carelessly. To wash all dainty and fine articles successfully, use a mild soap or syndet not rubbed on but dissolved into suds, water lukewarm, not hot. Do not soak, do not agitate, but work quickly. Squeeze or cup the garment through the suds over and over—often through two suds. Since most synthetics are weaker when wet, support them in your hands (Fig. 249, A).

Fig. 249. Support rayons and other fabrics of man-made fibers and loose constructions such as sweaters, when wet. Use brush on soiled spots.

Don't rub soap on these fabrics, don't put them in a washing machine, don't rub on a board. Use a nail brush, your fingers, or a sponge with some soap, syndet, or perborate bleach to remove soil from neckbands, shoulder straps, and other spots, B.

Rinse in two or three lukewarm waters—souse up and down, and swish about to eliminate all the soap. Don't wring, but shake out as much water as possible; let nylon, Orlon and Dacron drip-dry, roll others in a towel to remove excess moisture. Unroll immediately and allow to become only partially dry before ironing.

Corduroy, Orlon fleeces, "permanent pleating," and acetates should not be squeezed but swished about and dipped up and down in the suds and in the rinse. In fact, it is better to let them drip over the tub or basin instead of wringing and rolling in the towel—to do so may put wrinkles in permanently. Never, never wring or spin dry in a washing machine!

SPECIAL RINSES

It is impossible in home laundering to restore the original finish of the garment but there are some aids to better looks.

Plastic starch, a thermoplastic resin (*Permastarch*), is especially good for shirt collars and stiff petticoats. Don't let it dry in slips and petticoats—roll up, and iron at once.

White nylon gets gray because of hard water curds, stain from washing with colors, or soil from dirty water due to static. It is better practice to use regular bleaching to *prevent graying* or yellowing rather than to correct it. Use powdered sodium perborate (*Dexol, King, Snowy*). It liberates hydrogen peroxide and borax when wet—when the bleaching occurs.

To ***whiten*** discolored ***nylons,*** du Pont recommends four steps: 1, wash thoroughly. 2, into one gal. of hot water (160°F) in an enamel pan add one package of (*Rit*) color remover and immediately add wet garments. Stir gently while maintaining temperature. If after 30 minutes whiteness is restored evenly, remove and rinse *thoroughly* in hot water; if not restored leave 30 minutes longer. Over 160° wrinkles may be set! 3, into one gal. of warm (100°F) water add two tbsp. of *Clorox* and two tbsp. of detergent. Immerse garments, soak 30 minutes with occasional stirring. Rinse thoroughly in warm water. 4, for final rinse, use one gal. of warm water with one tbsp. of optical whitener (*Nylonu, Pronyl*). Drip-dry and iron at "rayon" setting or with steam-iron.

A new ***bleach, D.D.H.***, has been found to use in place of the chlorine bleaches that turn white resin-treated cottons yellow. If you have a garment already yellowed, try this anti-chlor recipe: ½ oz. sodium thio sulphate and ¼ oz. 36 per cent acetic acid in 4 qts. water.

A ***moth-resistant*** rinse is obtained by use of a few spoonfuls of EQ-53 (developed by the United States Department of Agriculture).

To take the ***static*** out of clothes made of nylon, Orlon, and Dacron, there are new rinses (*Slip Ease, Nul*). They also make the fabric stay clean longer since electricity attracts dust and lint. Find a spray to replace the rinse for use on slips you don't want to wash.

A temporary ***fire-resistant*** rinse suggested by the National Bureau of Standards uses 7 oz. borax and 3 oz. boric acid in 2 qts. of hot water. Immerse clean, dry article until soaked; wring by hand not machine. Dry and iron on low heat.

DRYING

Of course, hose and knit underwear which are not to be ironed are dried thoroughly. Cottons and linens should preferably be hung in the open air to dry—colored ones in the shade. But in a dormitory there isn't much of an opportunity for that. When completely dry they should be sprinkled, rolled up, and allowed to stand three to twelve hours to attain an even dampness.

But silks, wools, some of the rayons and the new synthetics and blends should not be put in a dryer which develops wrinkles, pilling and shrinkage; they should be drip-dried or rolled in a Turkish towel to remove excess moisture, lightly patted, then unrolled *at once* and allowed to become only partially dry. If they dry completely before ironing, wrinkles seem to become set so that it is almost impossible to iron them out. They cannot be sprinkled without the formation of water spots or rings. Should this happen, dip the entire garment in lukewarm water and roll again in a towel, unroll, or hang to drip—but don't let it get dry this time. Never dry in the sun, close to a radiator, or suspended by clothespins. Some rayons can be hung on a dress hanger to partially dry, but a better plan is to spread them out on a towel on a table and work into shape by mopping with another towel or dry cloth. Smooth wrinkles out and the garment into shape before starting to iron.

Natural pongees, shantungs, most of the lightweight spun rayons of the challis or linen type, and brushed rayons come out better if allowed to almost or completely dry before ironing. Acetates, like sharkskin, do better if they are not wrung at all nor rolled in a towel, but are hung up long enough to stop dripping and are pressed while quite damp. Use iron set for acetate to smooth into shape; too much heat causes fusing, shine, and wrinkles. Leave on hanger to finish drying.

Colored fabrics may bleed if rolled up any length of time. Printed dresses and dresses with trim of contrasting color should be shaken in the air by hand until dry enough to shape or press. Putting an extra towel between the layers will help. Don't iron two layers together.

YOUR GLOVES AND OTHER ACCESSORIES

When buying gloves, hunt for the washable kind. Light-colored kid or suede should be something very special for usually they have to be dry-cleaned. Don't let any glove become too soiled—it may never come clean at the seams. Gloves are best washed on your hands in lukewarm suds. Use a nail brush on badly soiled places. Don't soak. Rinse in lukewarm water. Pat out water in a towel—then blow up the fingers. To avoid fading, wash colored gloves quickly, never in hot water—don't soak and don't leave rolled up, but spread out on a dry towel to dry.

Let fabric gloves dry completely, then dampen and iron to shape or just press with your fingers. Work leather gloves in your fingers before they are quite dry to prevent their becoming stiff. If they should get too dry and stiff, roll in a damp towel for awhile, then shape. Leather gloves are not ironed but smoothed into shape by your hands.

Use paper tissues when you have a cold and make it a point not to scatter them about. Fabric handkerchiefs may require soaking if very soiled—use lots of soap and rather hot water. A salt solution or boiling after serious colds is recommended for hygienic reasons. Occasionally bleach them in a weak solution or in the sun on the green grass. Avoid bluing and starch. With the conspicuous parts uppermost, iron completely dry on both sides with grain and hems straight.

Wash hose and undergarments like any fine fabric—by hand. If made of rayon handle tenderly, don't rub on a board, don't pin on

a line, allow more time to dry, and don't dry near or on a radiator.

Wash girdles often—as a matter of personal cleanliness *and* to restore the life of the rubber. Scrub with a brush, plenty of suds, and plenty of rinse in lukewarm to cool water. Press fabric but not elastic sections.

WASHING A SWEATER

You needn't be afraid to wash a sweater if you follow all the rules. It is more difficult to wash wool than Orlon but entirely practical. "A chain is as strong as its weakest link"—so if you fail to observe just one rule but follow all the others, your entire effort will be wasted. A good sweater is easier to wash than one of very loose construction.

Bleeding of colors, shrinkage or matting of wool, and stretching out of shape are the three dangers we wish to avoid. Bleeding is caused by strong soaps and by drying slowly; matting, which causes shrinkage and a felted appearance, is caused by soaking, rubbing, sudden temperature changes, and perspiration. Stretching out of shape is caused by lifting the garment up out of the water or by hanging it up. To be successful follow these steps:

1. Remove fancy trim or buttons that are not washable, extra collar, belts, and shoulder pads to be washed separately.
2. If wool, trace an outline of the sweater on a Turkish towel by lines of pins or draw it on a piece of clean paper, or take measurements of shoulder seams, sleeve length, bust, waist, and hips.
3. Make a good suds of neutral soap or syndet. Cool to lukewarm. It must not feel hot or cold tested on your wrist.
4. Do not soak. Quickly squeeze the suds through with a cupping motion of your hands. Do not rub or twist. Squeeze out water. Use a second suds if the first is soiled or out of foam.
5. Rinse several times in water the same temperature as the suds. Wool will felt or mat in a sudden change of temperature. Lift by supporting the sweater with your hands and squeeze out by pressing it between your hands.
6. Lay it out on a dry bath towel—roll up and pat to remove excess water. Don't leave it rolled up. Unroll at once. If the color is inclined to bleed in washing, stuff the arms and body with a layer of towel or with crushed tissue paper.
7. Ease the sweater back into shape on the outline you made or stretch and pin in place. Have an eye for the present fashion as for instance, a small waistline, and shape your sweater to maintain these lines. Keep ribbing pushed together. Orlon may be hung to dry.

8. Dry in an airy place or before an electric fan—not in the sun, near a radiator nor an electric heater fan. Finger press while drying.

9. When almost dry, remove pins, and press lightly to remove pin marks. Steam press on wrong side over cheesecloth.

10. Brushed rayon or angora sweaters should be handled more carefully and brushed when entirely dry.

11. Store sweaters or other knit articles in boxes or drawers. Hanging will get them out of shape.

LAUNDERING SPECIAL FABRICS

Blends. Follow handtag or treat correctly for fiber of greatest percentage.

Chintz. If it has a permanent finish, iron on right side; if not, add starch or plastic starch.

Corduroy. Do not soak, wring, or twist. Use a nail brush on bad spots. Hang wet by safety pins and let drip-dry rapidly, outdoors if possible. As it dries, shake pile in same direction. Press on wrong side with the nap, using a fairly hot iron—follow by brushing on right side with the nap.

Crêpe. To iron crêpe, have it evenly damp all over. Pull or ease it back into shape, using measurements previously taken, by stroking with a dry, crushed Turkish towel. Use a moderate iron, work on the wrong side. Press by lifting, not pushing the iron. Rough crêpes do best ironed over a folded towel or well padded ironing board.

Dacron. Wash shirts after each wearing. Keeping sweaters turned wrong side out may reduce pilling. Handle like wool—never wring.

Dotted Swiss. May be starched. Dry completely, dampen, and press with warm iron. Don't rub across the dots. Experiment with right heat for paste or flock dots.

Dynel. Must have lowest setting on iron—cannot be pressed if 100 per cent *Dynel.*

Embossed cottons. Check for resin finish to avoid yellowing. See "Special Rinses," above.

Fleeces. Synthetic, better drip-dried and wet-cleaned than dry-cleaned. Lining and thread must be of same fiber. Dry-clean wools.

Gabardine. Do not let it dry; press on the wrong side with a fairly hot iron and firm pressure to emphasize twill.

Jersey. Iron acetate jersey quite damp on the wrong side. Smooth by lifting, not pushing iron—stop before dry. Touch up double thick-

nesses on the right side over a press cloth. After it dries touch it up again.

Knitted wool hose, socks, gloves. Follow procedure for washing sweaters—shape properly while drying.

Net. Stretch into shape on a board; press without rubbing iron.

Nylon tricot. Shrinks in hot water. Every time use perborate rinse to prevent graying. Roll in towel, shake out; little ironing. Nylon sweaters often stretch out of shape.

Organdy. Avoid wringing and machine-drying. Dry completely, then dampen before ironing. Doesn't need starch if finish is permanent.

Prints. Wash quickly, place on extra towel inside before blotting, and press in single thickness. Sometimes when bleeding occurs, just keep on washing until all the "bleed" is washed out of the whiter parts.

Sateen and satin. Do not rub. Squeeze through suds. Roll in a towel and press while damp on the right side, ironing with the floats to restore sheen on lingerie. Blouses will look better dry-cleaned; but if laundered, press on the wrong side or over a press cloth on the right side, but always with the floats.

Seersucker. Press on the wrong side with little moisture over a soft pad or bath towel. If you get the crinkles too smooth or flat, sponge slightly and hang to dry. It helps to pull the garment in shape with the weave while it is drying, especially at lines of stitching. Don't hang by clothes pins—dry on a plastic coat hanger to preserve shoulder set. Don't stretch or press hard.

Sharkskin. (Acetates) While very wet, iron from the wrong side till smooth to emphasize twill. Will fuse if iron is too hot. Hang to dry thoroughly and touch up again.

Taffeta. Dry-clean better dresses. To wash slips dip up and down in suds, never squeeze or wring. Hang up to drip or mop up water with towel. Iron on the wrong side, fairly damp. If iron is too hot, it will shine and become papery.

Textures. Crash, for example, should be almost dry before ironing. A thick pad underneath prevents overpressure from above which flattens the texture. Many may be finger pressed.

Velvet. Send to a dry cleaner.

Vicara. No special care.

IRONING TECHNIQUES

1. Have a chair or paper on the floor to avoid soiling garments that hang down too far.

2. Iron most cottons and linens on the right side; man-made fibers, silks, and wools on the wrong side. Press dark-colored cottons, embroidered, embossed, and textured fabrics firmly on the wrong side over a soft pad, such as several layers of a soft towel.

3. Have fabric grain and structural seam or hems straight on the board. Iron *with, not across,* seams and pleats. Usually iron with the lengthwise grain of the fabric (Fig. 250), but iron crosswise if it needs stretching to balance any shrinkage that has occurred in that direction. Smooth the work with your left hand and hold it out firmly ahead of the iron along the seams, front hems, sleeve length, and across yoke (Fig. 239, p. 484). Press skirt hems harder on the outside fold and lighter on stitching. Press from bottom to top rather than around the hem (Fig. 188, p. 418).

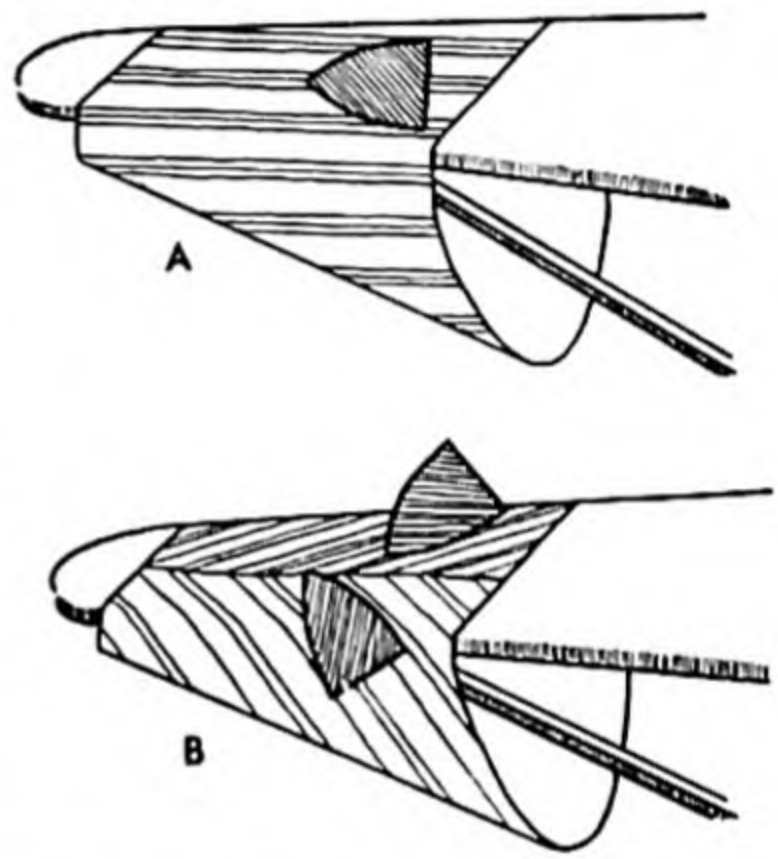


Fig. 250. Iron with the grain —dresses and slips.

4. Sprinkle and roll cottons and linens to make them uniform in dampness; if they dry out during ironing, dampen with a sponge or cloth, dabbing as you go along, but avoid soaking.

5. Adjust the temperature of the iron to the fabric by setting the control (p. 481). If your iron hasn't this feature, always test it on an inconspicuous part of the garment. Linen requires more heat yet it may be scorched. Rayons require little heat but often more than the dial says. If your work wrinkles under the iron, or if it is getting glazed or shiny, the iron is too hot. It is safer to iron first on the wrong side and over a cloth. Fabrics sometimes wrinkle because the iron is too cool.

6. Remove scorch by placing in the sun. On white cottons, chlorine bleach, soda, borax, and hydrogen peroxide may be used. On wools or silks use sodium perborate or rub with a fine sandpaper. Remove shine by steam pressing—a dry, then a damp cloth with the

iron lifted up and down over the spot. Lift the cloths up frequently. If acetate is actually melted to a glaze, no amount of steaming can remove the shine.

7. Do not push the iron so it digs or points down into the cloth, rather tilt up the point end—really guide and glide the iron along to *smooth* the fabric, not to plaster it down flat. Smooth with one hand, iron with the other to speed up your work. Sit down to iron if convenient.

8. First, on the wrong side, press seams, tucks, darts, and pleats in the direction they were caught during the marking. Last remove imprints of seams, darts, or pleats showing on the right side by lifting the edge of the seam on the wrong side and pressing underneath. Finish right side out.

9. If shrinking or tension has caused the stitching to draw a little, hold one end firmly while you slightly stretch the work ahead of the iron. Pull seams and edges of collars and yokes taut as you iron to keep them straight (Fig. 239, p. 484). Repeat after drying if it still puckers.

10. Iron double thicknesses, as in collars, cuffs, bands, seams, and hems, on the wrong side first to straighten and semi-dry them. Finish on the right side. A soft pad underneath will absorb the extra moisture so you will not have to bear down so hard, thereby creating excessive shine and imprints. Iron collars and cuffs from points, corners, and edges toward center to avoid tiny wrinkles (Fig. 246, p. 493. Iron each part of seam completely dry before going on, except wools and acetates.

11. You will have to hold the work out firmly above a group of gathers or shirring (Fig. 237, p. 483). Iron with lengthwise strokes, wiggling and nosing the point of the iron firmly and slowly up into the gathers (Fig. 238, p. 434). Do not press any creases in. Press a little at a time, then rearrange your work. Lower the temperature so that you can work carefully without scorching.

12. Press smocking or solid shirring on the wrong side over a soft pad, by tapping lightly with the point of the iron. While still damp, turn to right side and rub your fingers across the shirring and smocking stitches to raise the puffy effect. Then nose the iron up into the gathers below.

13. In a skirt with pleats, iron the hem first, then above the hem to smooth but not entirely dry. Right side up lay the pleats and pin them to the board (Fig. 241, p. 487). Cover with cheesecloth

any fabric except cotton. Begin at the top to avoid the little fold often seen next to the band. Then hold the band firm in your left hand and iron the pleats straight on the hem, then stretch firmly and iron between the hem and the top. Press dry on the wrong side. If the back edges of pleats are well-ironed, the front edges set better. Slip your iron under pleats to remove imprints.

14. Puffed sleeves, if not too short, would be ironed over a sleeve board (Fig. 251, A). If shorter than the iron, follow these steps, B:

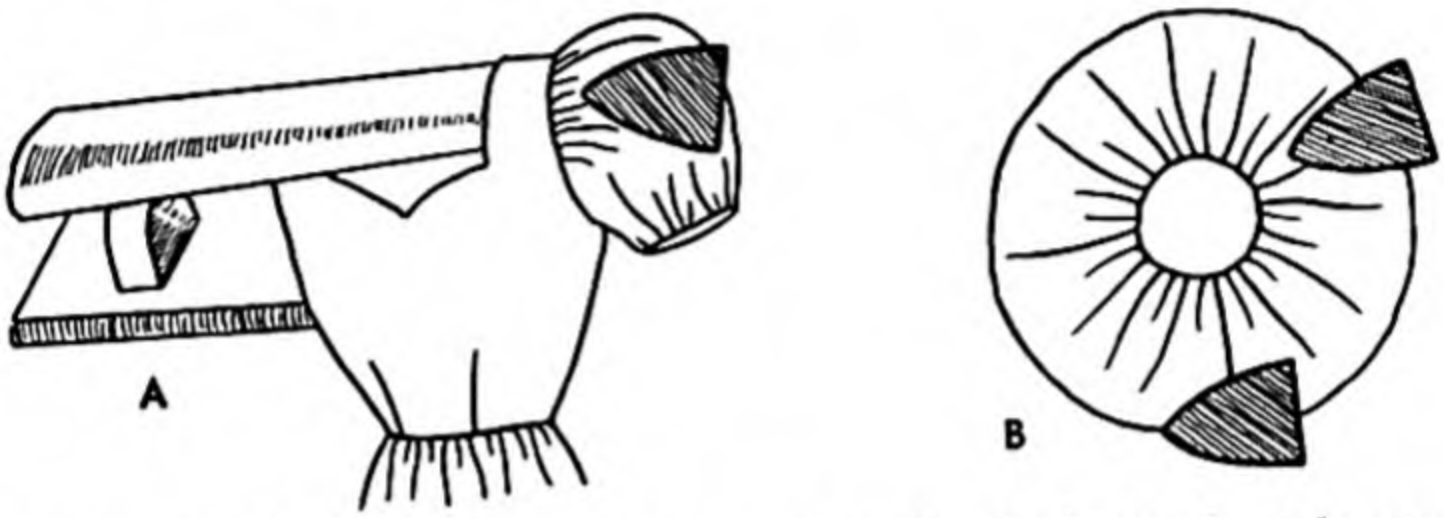


Fig. 251. A, iron puffed sleeves over end of sleeve board, or B, by folding in two crosswise.

Iron the cuff, first around the edge, then toward the seam where it is attached to the sleeve. Fold in two crosswise, matching cuff line to armhole seam. Iron the sleeve like a ruffle—cuff side first, point into gathers. Last, iron the shoulder side—dampen if needed for smoothness.

15. Better dresses and jackets should be shaped over a tailor's ham at shoulder darts, bust, sleeve cap, hip darts, as in pressing (Fig. 240, p. 486).

16. Shape a collarless neckline into a curve by straightening the grain on the board; tailored collars as in Fig. 246, p. 493.

17. To iron sleeves without a crease, let the center fold extend over the side of the board and do not iron close enough to the folded edge to crease it. If you get a crease in, fold the sleeve along another line and this time put the crease near the edge of the board, redampen, and press it out. Iron the top as in Fig. 243, p. 490.

18. Bias-cut slips and skirts should be ironed with the thread or weave (grain), not with the seams or hem (Fig. 250, B).

IRONING DETAILS

Bias binding. Iron lightly on binding from wrong side, heavily on garment off the binding.

Buttonholes. Press lips together. Large ones should be overcast together before washing.

Buttons. Nose the iron around buttons. Place tiny buttons in a row face down on thick soft pad and iron from the wrong side. Keep your work pulled somewhat taut.

Covered buttons. Avoid dampening or rolling them, then they won't need a press; not very satisfactory on garments to be washed often.

Embroidery. Place face down on a soft pad, use firm pressure and a slight rotary motion.

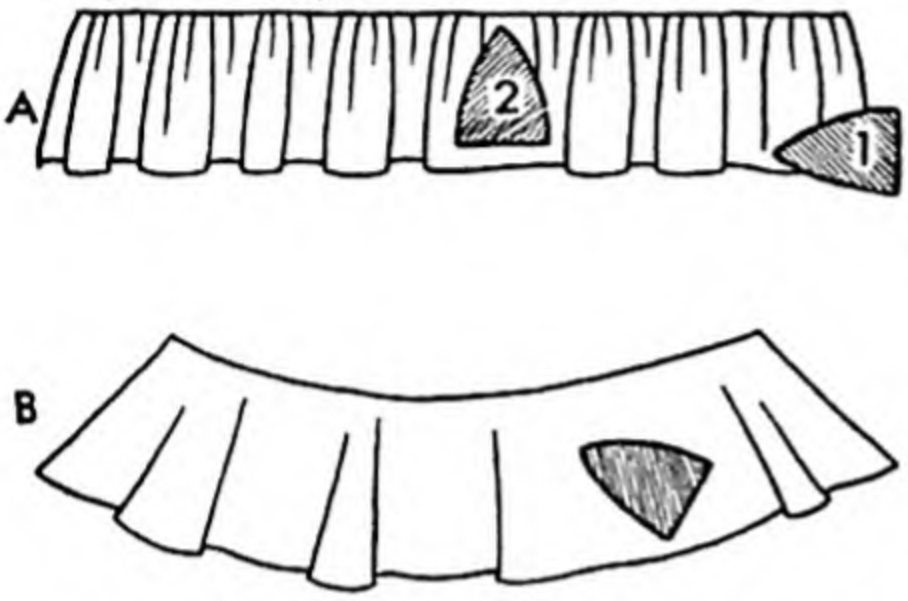


FIG. 252. A, iron a ruffle along the hem first for a few inches, position 1. Then point the iron up into gathers, position 2. B, arrange circular ruffles on board in circular shape. Iron smooth with a diagonal or circular motion toward the grain.

Lace. Place face down on the board, iron edges of ruffles in a circular motion first, then point nose into gathers (Fig. 252).

Ruffles. First iron or press the hem for a few inches, then nose the point of the iron up into the gathering. Don't iron over the gathers. Iron ruffles before body of garment. On bias or circular ruffles, work from the outside in a diagonal semicircular curve (Fig. 252).

Scallops, points. Keep the grain straight on the board and in the correct shape; work first on wrong, then on right, side with paper or a thin press cloth. Work from outer edge in with point of iron, so facing won't show on right side.

Zippers. Keep them closed while ironing. Press along each side with point of iron, using pressure over thick towel around fastener. Use a press cloth to protect the fabric. Do not press on the fastener itself. Press on the wrong side too, but not on the zipper.

THE ORDER OF IRONING

To avoid wrinkling your work or soiling damp parts, follow this procedure:

1. First, iron interior parts such as pockets, facings, seams, pads, and linings on the wrong side.
2. Dangling parts: sleeves, sashes, ties.
3. Ruffles and trimmings before the part to which they are attached.
4. Yokes and shoulder seams before body.
5. Top parts of long garments before lower parts.
6. A very difficult or important part such as a collar might be left until last.
7. Finally, remove any creases accidentally produced and touch up.

In ironing a shirt or a blouse iron in this order:

1. Cuffs, first on wrong side, then on right till dry.
2. Sleeves, first along the seam, then the fold side; placket side before the back.
3. Collar, first on wrong side, then right; crease fold by hand, not with iron.
4. Fold yoke over along the back and iron across till dry, or iron over narrow end of board.
5. Pockets on wrong side, then right.
6. Back.
7. Fronts—iron pleat first on wrong side, then on right side.

IF THEY CAN'T BE WASHED

Many garments that aren't washable can be freshened between trips to the cleaner. But don't wait too long for the professional cleanings. Perspiration and body stains not only give off offensive odors but in time gradually affect the color or weaken the material. However, you can do a great deal to keep your garments looking and smelling fresh. Let wools and rayons rest a day between wearings. Their elasticity and resiliency will gradually reduce or remove the wrinkles. Keep your clothes hung up, well-aired, and brushed—it is miraculous what these three good habits will save you.

Steam will remove wrinkles in corduroy, velvet, and velveteen. Hang them near a steaming bath tub for about an hour. Brush and shake occasionally but do not handle if you have caught too much moisture from the steam.

Pressing out wrinkles to smarten up your clothes when they begin to look lifeless will do wonders (Chap. 20). But never press or iron over soil. Heat often sets stains. If you find a bad spot, send the garment to the cleaner. Be cautious about removing stains with home remedies since you might only make matters worse. Get the spot out as soon as possible—the longer it's in, the harder it is to get out.

SPOT REMOVAL

Many ordinary spots can be removed easily from cottons and linens, especially whites, but you must know what technique to use

and what substance to use. Keep a reference handy for consultation.°

First, the kind of fabric and stain must be known. Try clear cold water then carbon tetrachloride (*Energine* or a similar spot remover that sprays on), then an absorbent powder (French chalk). Hot water may set the color. Rinse well. Dry quickly to prevent rings by mopping with a linen or bath towel.

With just a tiny bit of water to dampen a clean cloth, experiment on an inside seam or hem—don't use if it it "rings" or fades—but use the cleaner or powder. To sponge without "ringing," use very little of the cleaner on your cloth, and by light brushing motions work with the grain from the outside to the center (Fig. 253). The spot is flushed out best if face down on a blotter or towel—moving the spot as the towel absorbs the soil. Learn to tamp the spot up and down with a small, stiff brush dipped in the cleaning solution but shaken well so as not to flood the fabric, thus creating a ring. Blow on your work to hasten the drying. If a ring forms, repeat the process or scratch the ring with your fingernail or rub with a spoon or try a slight steaming.

Fig. 253. To avoid rings blow on the spot as you pat sponge dipped in carbon tetrachloride or similar cleaner. Move absorbent pad underneath. Feather or taper strokes from outside toward center—with the grain. Or spray cleaner on, or use a brush to tamp up and down.

Dust powder over grease spots such as gravy or mayonnaise. Leave overnight and brush off. Do not use these white powders on dark materials. They are excellent on a big blob of ink.

"Many applications of a weak solution" is safe procedure. Most spot removal materials and methods affect the finish and texture of the fabric so it is better to send most bad spots on garments to the cleaner in the first place. Home dry-cleaning is generally considered unsafe.

° United States Department of Agriculture, Farmers' Bulletin No. 1474, *Stain Removal*, 5 cents. Washington: Superintendent of Documents.

REMINDERS

Acetates are dissolved in acetone and chloroform. Read labels on any new cleaner. Avoid spilling nail-polish remover.

Man-made fibers do not absorb stains, hence most spots can be wiped off with a damp cloth.

Perborate bleaches (p. 501) are safe on all fabrics—to prevent graying, restore freshness, and help remove ordinary stains. Scrub in paste form on collar and cuff lines before washing.

Carbon tetrachloride (poisonous if inhaled) removes greases, rubber cement.

Alcohol is good for grass stains, dyes (candle), pencil, mud, soft drinks.

Glycerin dissolves tea, coffee, fresh peach stains; mustard; mercurochrome, some inks.

Pepsin powder works on protein spots—egg, milk.

Lipstick needs glycerin or *Vaseline* worked in, then *Energine;* may also sponge with paste of perborate bleach or alcohol before washing. Chlorine bleaches work on cottons. Send fine things to cleaner.

Scrape off thick coatings such as wax, cream, chocolate, egg, paint. Ice hardens chewing gum and waxes in order to crack them loose from the fabric.

22

REPAIRS

Aren't the new iron-on patches better than darning? Where can I learn how to turn the collar on a man's shirt? How can I learn to enjoy a mending job? Is it "sissy" for a boy to mend his own clothes?

Planning a time for mending is one of the first rules for good homemaking. It is just as essential for a busy college or career girl. When friends drop in, take advantage of the time to sew on a loose button or to tighten a buttonhole. Get the habit of reinforcing before holes appear. Your work will be easier if mending is done before laundering or dry-cleaning.

Mending is "just one of those little things" too often postponed. Little instruction is needed; will power and interest in getting as much out of an investment as possible are what is required. Pride in a neat appearance is involved. It is noticeable that the people who ought to mend don't know how and seem to take pride in their ignorance, and it is equally noticeable that people who are well-to-do are that way because they are thrifty and careful to make the most of what they already have. In times when money is scarce and when good clothes are high priced, we must agree with the New England proverb, "Use it up—wear it out. Make it do—or do without."

A college girl these days has home responsibilities, especially during vacations. If she is a young married woman, she will have mending for her husband and children, as well as for herself. It is im-

portant to educate her family to assume some responsibility for the care of their clothes and for wise first choices so that mending is reduced. One young woman found that her husband was wearing socks two sizes too small causing an overcrowded mending basket every week. Are you, yourself, wearing the right size?

Runners

A snag—the beginning of a run—can be held temporarily with a drop of paste, soap, rubber cement, or nail polish. Overhand the run by catching a few stitches back of the beginning. On panties and slips, simply overhand the run together rather loosely to give elasticity, but in hose make the stitches closer together. Work on the right side. Stitches are less visible if you always insert the needle from the right side directly opposite where the thread came out—

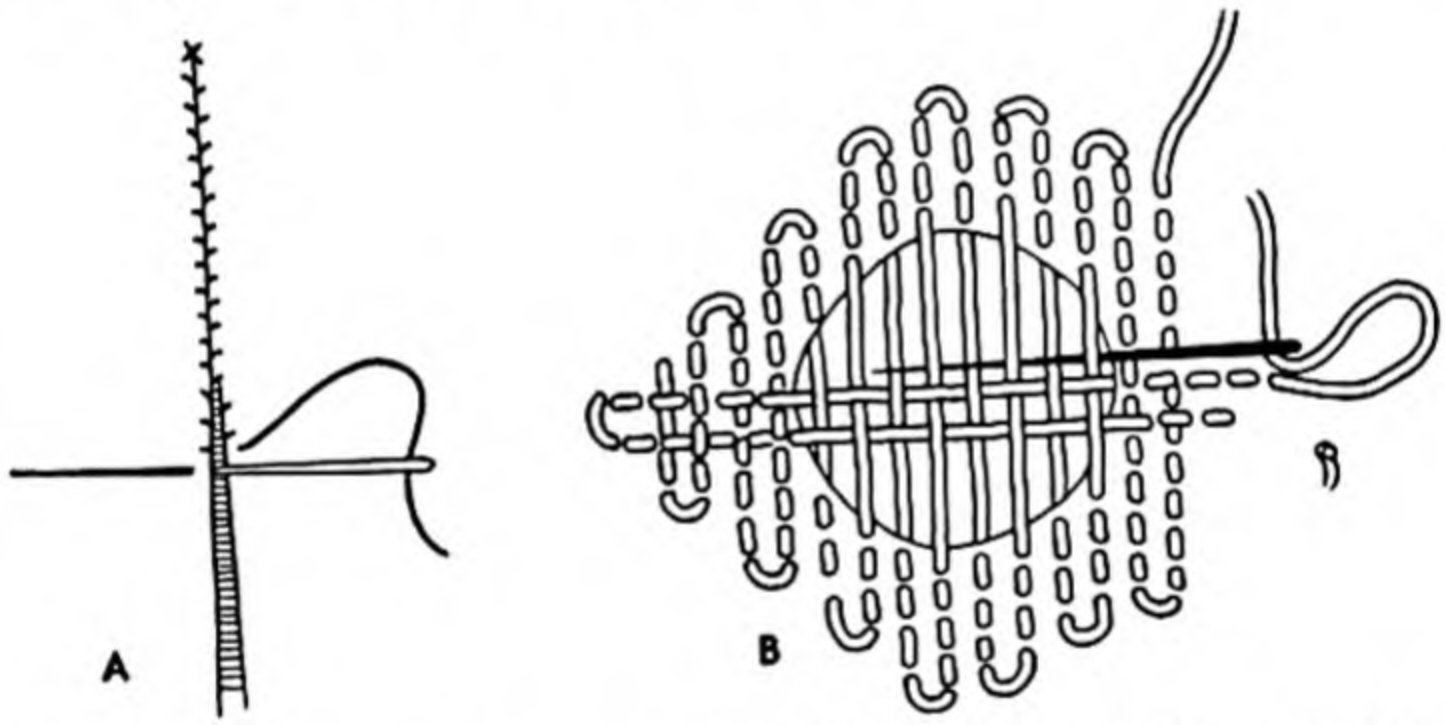


Fig. 254. A, sewing up a runner. B, darning is plain weaving.

then slant the needle underneath (Fig. 254, A). There are shops that will mend runs with a latch needle at reasonable prices.

Regular Darning

Trim away ragged edges but leave the hole in its natural shape. Slip your hand or a darner inside. Use one or two strands of matching thread. (For an extra large hole, make fine running stitches around the hole about ⅛″ back from edge; draw up to original size but not into puckers.) With small stitches work back and forth in lengthwise lines far enough away from the edge to reinforce the thin areas (Fig. 254, B). Then darn or weave across these threads

over and under. Every other thread should go under the edge of the hole, and the alternate thread over the edge. This method weaves the edge of the hole into the darn and results in a smoother weave.

Blanket Stitch Darning

Embroidery may be easier on your eyes than weaving. Fill in the hole with blanket stitches (Fig. 255). Work first on the side

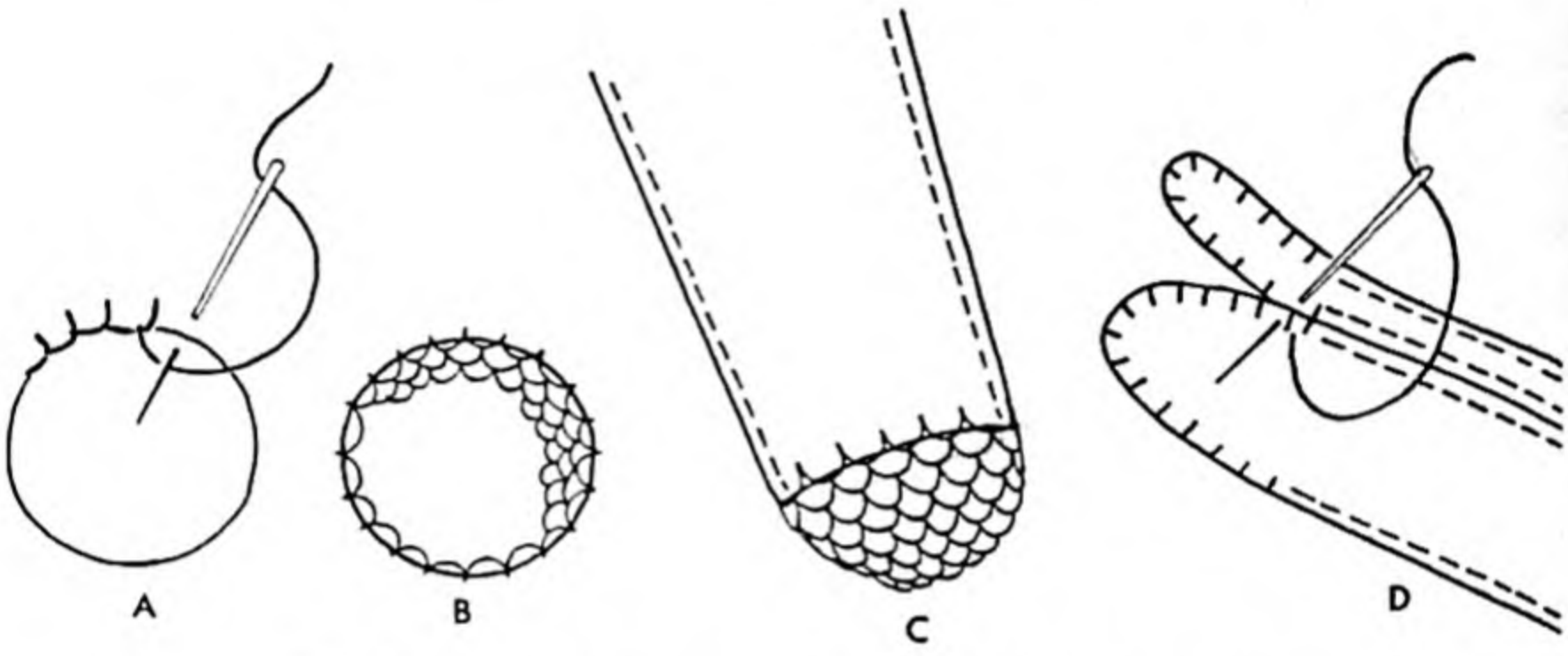


FIG. 255. Mending glove with blanket stitches.

of the hole opposite you. Point the needle toward the center. Work from left to right, A. Fill up the center round and round, B. This type of darn is elastic, too, and quite usable in hose.

Reinforced Darning

Baste a piece of sheer gauze, cheesecloth, or net under the worn section. Darn or weave from the wrong side so that short stitches are on the outside with longer ones on the wrong side. Darn with the grain. Use ravellings from seams or perfectly matched thread. Don't pull the work tight. Steam press from the right side over a cloth.

Mending Gloves

If seams are ripped, use matching thread and an extra fine needle to duplicate the size and style of stitch. If the material is worn, strengthen the edges first by making short blanket stitches along both edges (Fig. 255, D). Then draw the edges together by over-

handing the blanket stitches together. Fill in holes (Figures 254, B and 255, A, B and C).

A patch is easily inserted and is advisable because it adds more room to the glove. Trim the tear neatly. Cut a patch that just fits. Outline the edge of the patch and the edge of the hole separately with blanket stitches, then overhand together. Or, make a blanket stitch, the first one on the patch, the next on the glove section, etc.

"Popped-Out" Seams

The best method for repairing a ripped seam is to machine-stitch the seam on the wrong side. Some places cannot be conveniently turned; hence, *tiny* slip stitches are required, each as long as a machine stitch. Begin about 1″ back and weave the needle along to the opening—take one back stitch to fasten the thread deep in the seam. Catch a stitch on one side, then one directly opposite on the other side (Fig. 190, C, p. 420). Pull up snug to see if edges match exactly. At the end stretch the seam as it normally should lie. Fasten with back stitches below the surface. Press.

If a skirt seam is pulled apart because the skirt is too narrow or too tight, you may have to rip the waistline seam. Let out other lengthwise seams to provide the needed ease or lift the entire skirt. If the seam is in a long sleeve, convert it into a shorter sleeve to secure ease.

A Straight Tear

Bring a thread through from the wrong side a little beyond the end of the tear. Weave with the threads of the fabric, short stitches on top, longer underneath (Fig. 256, A). Darn back and forth with-

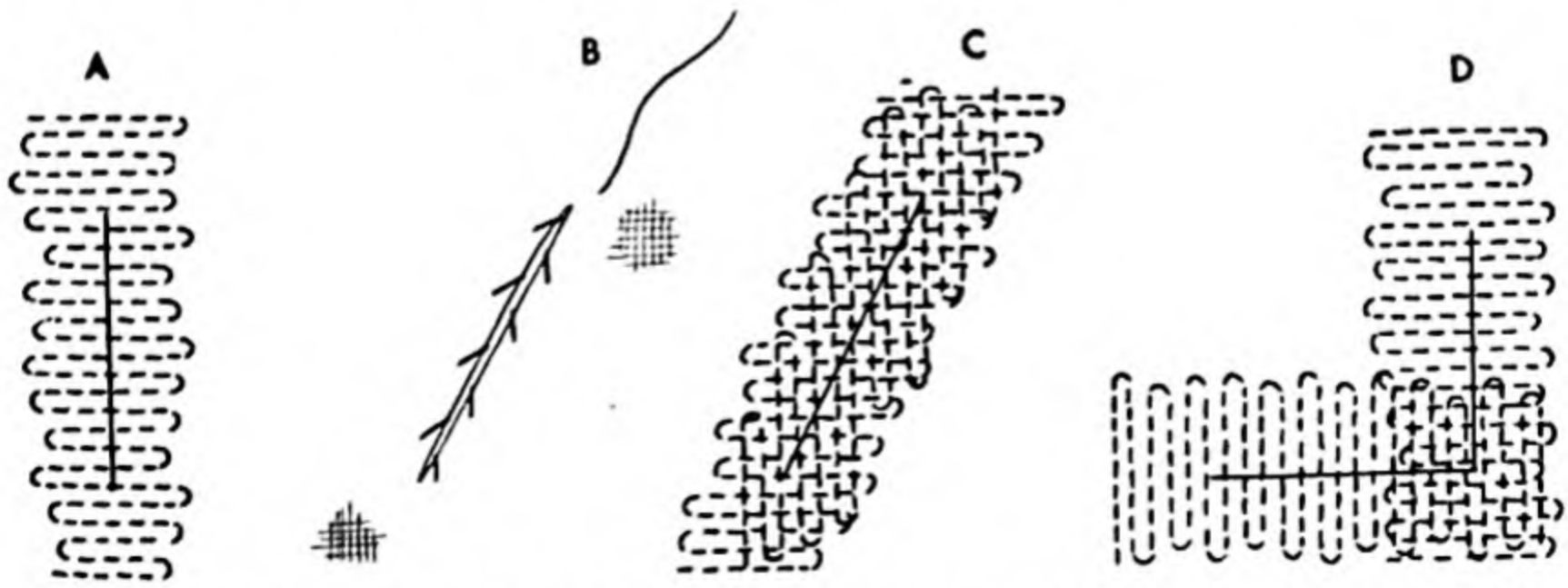


Fig. 256. Mending tears. Make ends of rows irregular to reduce visibility.

out drawing up too tightly. Fit the edges of the tear together by making one row of stitches over the edge of the tear and the next *under* the edge. Weave the first row of darning over the beginning thread without a knot and weave the last thread back on the wrong side. Clip and steam press.

A Bias Tear

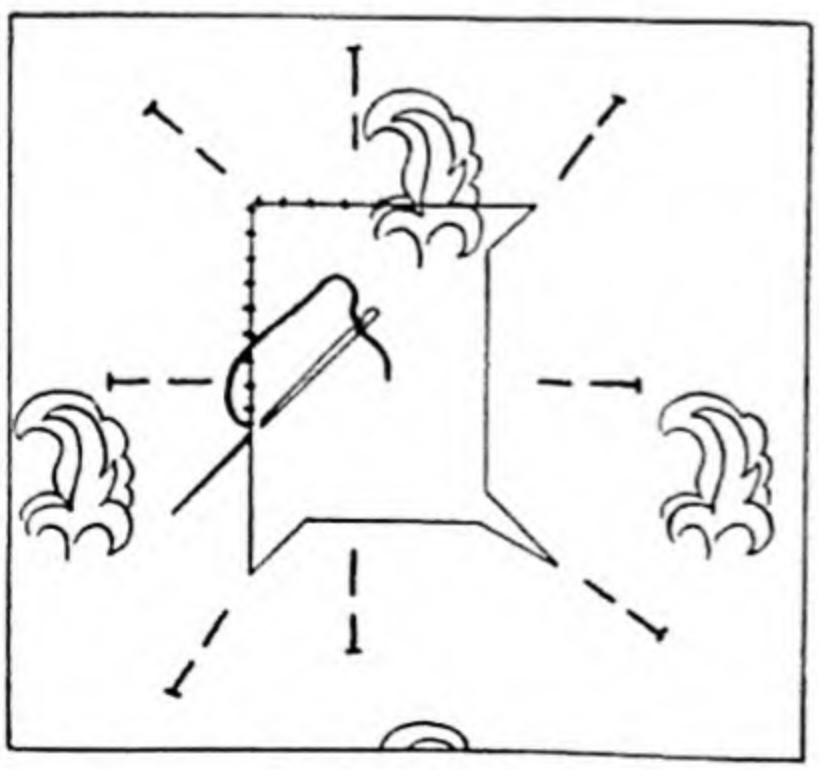
Accidental clips of the scissors and bias tears are mended in the same way. If very long, pin a piece of paper underneath. Overcast to draw the edges together, B, making alternate stitches on opposite side of the slash. Then darn back and forth over it with the grain, C.

A Corner Tear

Baste a piece of paper on the right side so that grain is kept straight, drawing raw edges of the tear together. On the wrong side, darn back and forth across the slit, D. Cross the rows of darning at the corner. Make the length of rows irregular to lessen their visibility.

A Hemmed Patch

Use a scrap from some inconspicuous part of the garment for the patch. If new material is used, shrink it first and fade it by soaking in soap or a bleach. Cut worn parts away, following threads of the cloth to make a square or rectangle. Cut your patch 1″–2″ larger



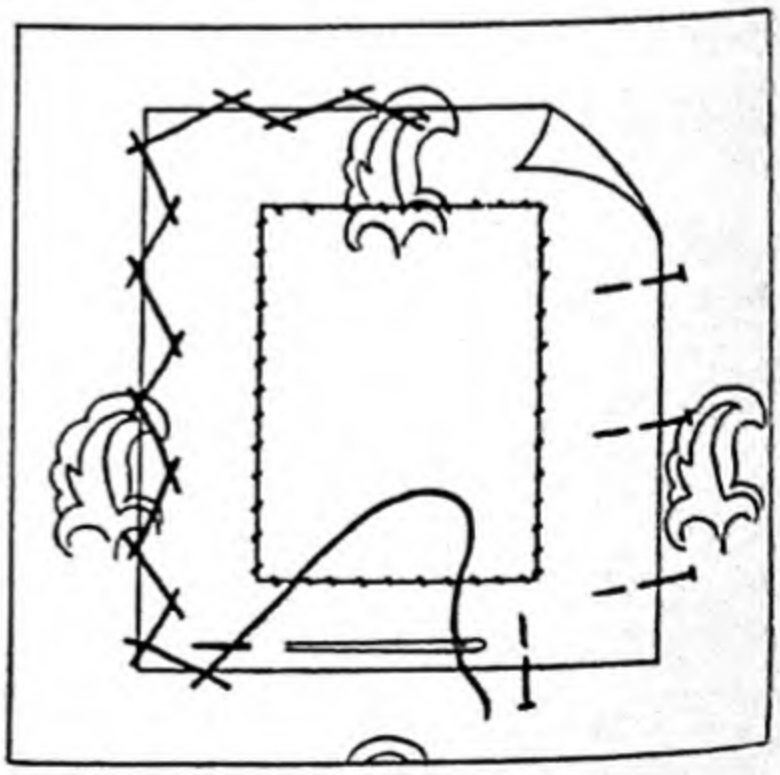


FIG. 257. **Hemmed patch.**

on all sides. Pin the hole over the patch, both right side up, to match grain and design (Fig. 257). Look on the back to see that adequate material is left around edges for turning under a hem. If the hole is near a seam, open up the seam before patching.

On the right side, clip corners diagonally ¼″. Turn under raw edges ¼″. Pin and baste. Hem down by vertical-hemming stitches, stroking raw edges back neatly under corners. On the wrong side, use the zigzagger or catch stitches to tack over raw edges so stitches are inconspicuous from outside. On heavy duty clothes, the raw edges may be turned under and hemmed.

Patching with Mending Tape

Adhesive mending tape found at most notion counters may be pressed on with a hot iron. It is most successfully used on woolens, but many have used it with good results on hose and gingham dresses. Like other kinds of mending it works best to reinforce thin places rather than to fill in a hole already formed. Patching requires that the hole be trimmed neatly (Fig. 258), and a patch of match-

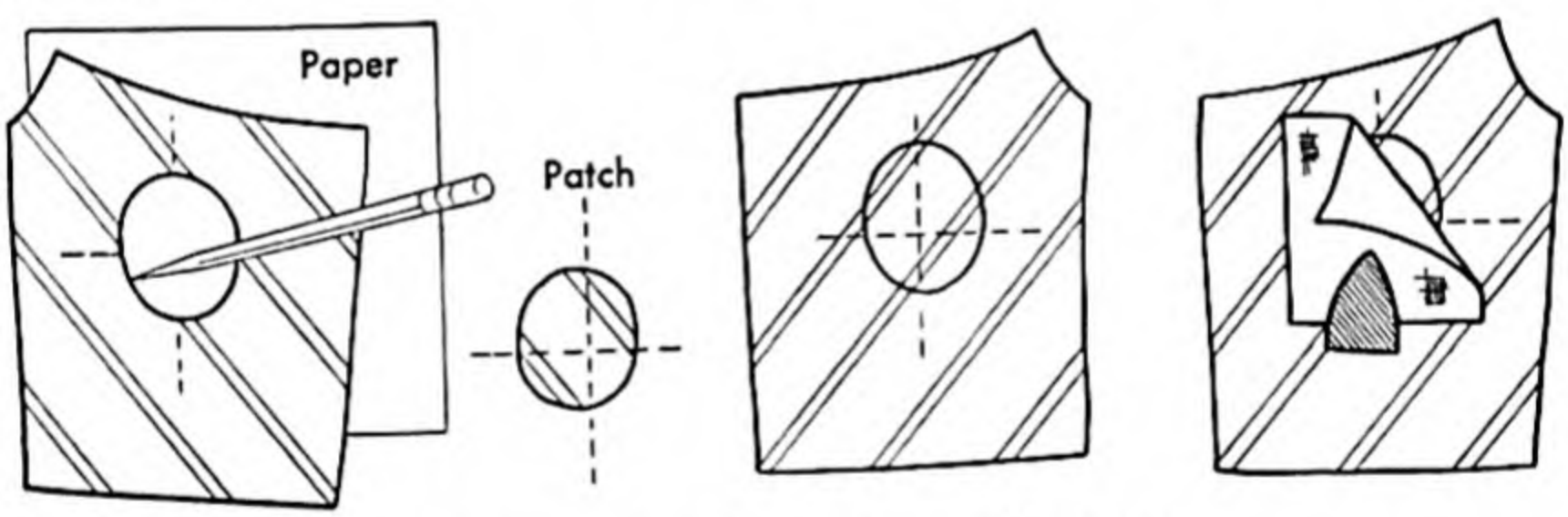


Fig. 258. Patching with mending tape.

ing material cut exactly to fit not only the hole but the grain and design (use a pencil and paper to get a pattern). From the wrong side fit the patch in the hole; apply a large piece of mending tape to the wrong side, shiny side against the fabric. Press down firmly from the wrong side. Cooling causes the adhesion to set, so do not move until cold.

Reweaving

You may send your good wool suit or coat to a specialist who will reweave a hole so that it is practically invisible. Snags in knitted

garments should be pulled to the inside and tied or caught with needle and thread. A little preventive darning to reinforce is easier than filling in a hole. A hole should really be filled in by crocheting or knitting with matching yarn. To reknit, use a knitting needle to catch up the lower row of loops and knit off a long yarn fastened in the lower corner of the hole. At each end of each row use a darning needle to fasten the yarn, then knit another row.

Pocket Corners

Torn pocket corners need to be ripped back a little way; then repair the torn section by darning or patching on the wrong side. A bad tear is best mended by removing the pocket. Patch the tear with a decorative patch on the right or wrong side, then cover with the original pocket or a new pocket. Small corner tears may be concealed under arrowheads (Fig. 308).

Underarm Tears

If the armhole in a blouse is torn or worn, trim the worn parts away leaving a square or diamond-shaped opening to be replaced by a gusset (Figures 170, p. 396 and 261, p. 527).

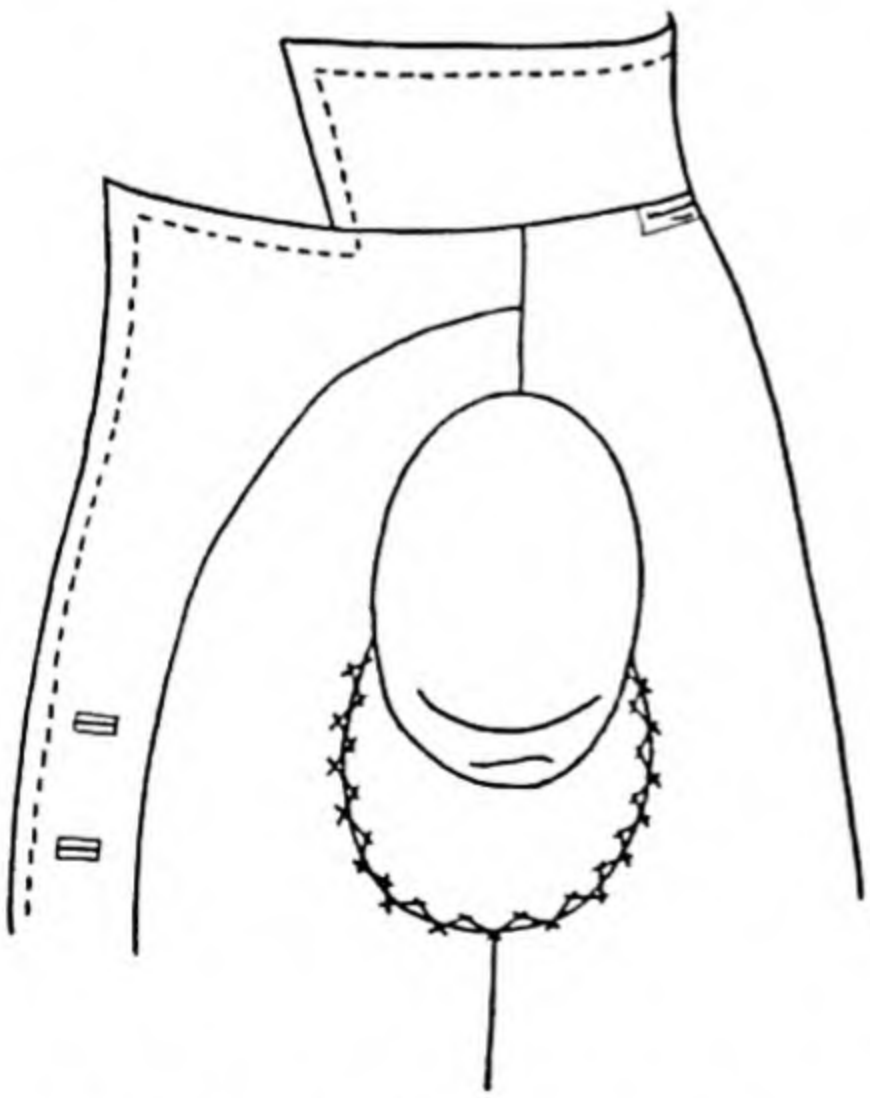


FIG. 259. Underarm coat lining patch.

Underarm of Coat Lining

Cut shield-shaped patches larger than the worn-out area—one to fit the sleeve and one to fit the body. Cut a pair of each piece first in muslin, then in the lining fabric. Stitch armscye seams together. Trim the muslin back ½″ at outer edge. Fold seam of lining over and catch stitch to muslin. Press. Pin in place on coat to match armhole and seam lines. Slip- or catch stitch outer edges to the original lining (Fig. 259). The muslin interlining could be omitted if the patching material is extra firm.

Turning a Shirt Collar

Mark with a basting the CB of both band and collar, then the CF of the band—where the ends of the collar are inserted.

Rip the collar from the band with a razor blade. Be very careful not to cut the fabric.

Darn or sew the frayed edges of the collar to the interlining so that stitches won't show on the other side. Press.

Turn the collar. Insert it in the band; pin the center backs to match and the ends of the collar exactly even with the center front line, then put several pins in between.

Baste to catch an even seam line just as it was.

Stitch exactly on the original line of the neckband. Men are particular—so don't cheat!

If the band is worn as well as the collar, rip the band from the shirt. Mend the broken places, turn, and pin centers and ends to match. Stitch exactly on the original lines. Close the buttonhole and sew a button over it. Make a new buttonhole at the other end, to end exactly at CF.

Cuffs may be changed in a similar manner.

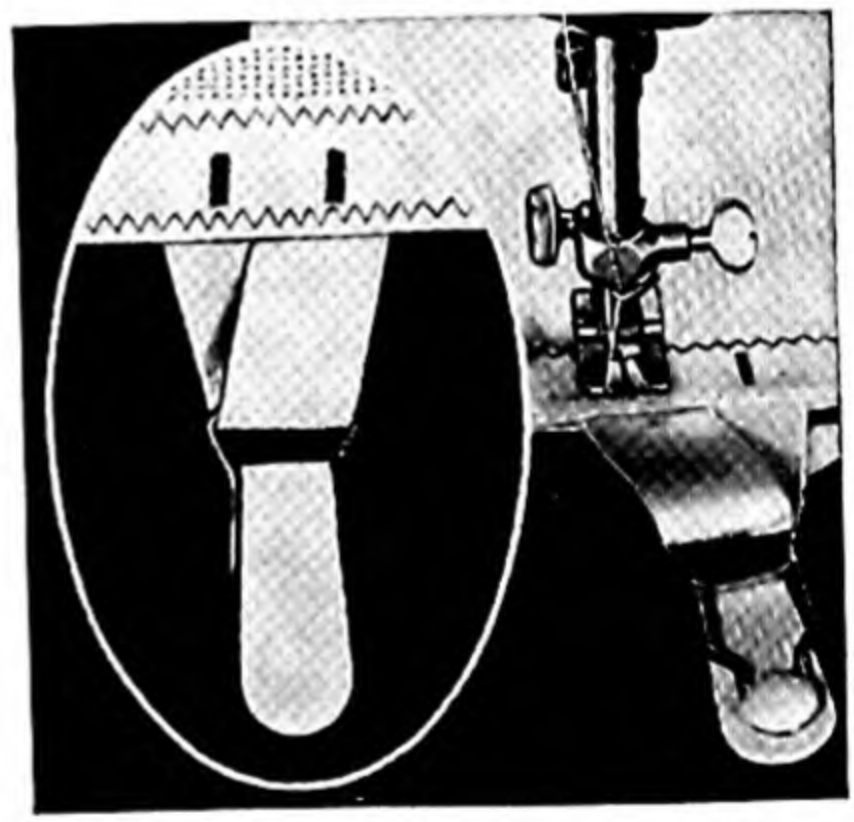


Fig. 260. Replacing elastic on undergarments and girdles by zigzag stitching. (© TSM Co.)

Girdles

Elastic belting on panties and half-slips, and garters on girdles are easily replaced by either straight stitching or zigzag stitching (Fig. 260).

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Picken, Mary Brooks, *Mending Made Easy* (New York: Harper & Brothers, 1943).

United States Department of Agriculture, Farmers' Bulletin, No. 1925, *ABC's of Mending*, 5 cents; Miscellaneous Publications No. 482, *Mending Men's Shirts*, 10 cents. (Washington: Superintendent of Documents).

EXERCISES

1. Arrange for demonstration in darning by machine.
2. Arrange a display of mending tapes, cements, paste-on decorative patches.
3. Use a zigzag stitcher to mend brassieres, slips.
4. Evaluate "tricks" in mending found under "short cuts" in current magazines.

23

RESTYLING AND REMAKING

What is the difference between restyling and remaking? What features in dresses, suits, and coats today are different from the styles of last year? What differences in sleeve silhouette and skirt length exist between the dresses of three years ago and now? Three years is the difference between a freshman and a senior—isn't it? Do you have a dress that is a skeleton in your closet? What is the matter with it? How do you generally have to alter a ready-made dress? What are the charges for alterations in the leading stores of your town?

Both new and old garments need retouching and neatening to give that well-tailored look we value in good-looking clothes. Shorten belts or lengthen them so that they are the exact length needed without a pin to keep them in place. Belt keepers and lingerie straps (Figures 224, p. 465 and 225, p. 466) are provided in the alteration departments of really high class stores. Practically every dress needs attention to accurate openings when it is new or whenever it comes from the cleaners. Snap fasteners and buttons need to be sewed on securely and at just the right places. Buttonholes often need tightening. Do these little extras for yourself.

Most of us know how to do these things, but we may need to improve our technique to obtain better results. Use the Index to find the correct method. However, the chief requirement is a determination to take the necessary time to get the job done and done so well that the time is not wasted.

ALTERING A GARMENT

Altering new ready-made clothes and revamping garments hanging unused in one's closet involve practically the same problems. To make these dresses more becoming, it is necessary to make them fit better, to change length or width for becomingness to one's figure, or to make them more up-to-date in silhouette or proportions.

Important details that affect the style of a dress are the set of the sleeves at the shoulder line, the right location and fit of the belt line, the length of the skirt, and a snug fit at the wristline in long sleeves. These are all matters of fitting.

Try on the dress first and pin fit wherever possible to get a good idea of the best place to make changes and the amount of change needed. Remove, baste in any markings needed, then remove pins and rip where necessary. Rebaste seams as planned and try on again before machine-stitching any alteration. Stores that offer the best alteration service provide two fittings where several changes are involved—one for the basic lengthwise or silhouette seams and the second for circumferences. Dressmakers who "zip up" alterations with one fitting scarcely ever produce first-rate results.

A study of present fashion trends—details in silhouette—should accompany the application of the principles of fitting to secure satisfaction. In general, you expect to alter the garment where it is too tight, too loose, too short, too long, or where it draws into diagonal wrinkles. Be critical of these wrinkles, the external evidence of the grain not setting straight.

Princess styles are seldom practical to change for short-waisted figures—in long, fitted suit jackets the waistline seldom can be dropped and let out wide enough to fit the hips; to lift at the top involves an expensive alteration including redoing the lining, collar, neck, armhole and shoulder seams. Can you or the alteration department of the store tailor as well as the original workmanship? If fabric, dart and seam allowances permit try the technique of dropping the back (Fig. 146, p. 353). One princess sheath dress had the excess length taken up in a tuck across the back tapering to the point of bust in front similar to Fig. 146—when stitched it resembled an Empire, bolero effect—a very desirable style for the person and the current fashion.

Other problems that cannot be solved by fitting alone without changing the design—(which is remaking) are:

1. Hipline tight and seams skimpy (may shorten skirt or set-in another gore or panel).
2. Upper sleeve or cap too tight (may add gusset, set in a strip—never cut away the armhole).
3. Sleeve twists on arm—cut off grain (cut new sleeves); back may be too narrow, or not enough elbow dart.

Easier to solve are:

1. Back of neck bulges away—add darts after removing collar.
2. Shoulder seam may need straightening or back eased on front; or shortening—dart back; gather or pleat front.
3. Armscye bulges at front near bust—ease fullness onto armhole tape and shrink; or smooth dart down under arm, or up on shoulder; or make wrinkle into a dart, cover with a pocket.

CORRECTING COMMON FAULTS IN GARMENTS

Wrinkles. If the wrinkles are caused by careless cutting off grain during construction, decide whether it is worthwhile to rip and recut the area involved. If the wrinkles are due to the wrong size or a body bulge, follow the principles of fitting (p. 349). Rip only parts that are involved. To be sure you are right, pin up parts before ripping. Lift here temporarily or lower there to help you decide. You cannot be an intelligent alteration specialist unless you are conscious of grain and balance. It is sometimes better to increase the size of the darts or add new darts than to make too many changes in the basic seams. More curving in stitching darts may add more style. Many darts are improved if shortened or converted into two narrower ones. The fundamental rule for removing a wrinkle is to deepen the seam toward which the wrinkle is pointing or let out seams nearest a point at right angles to the center of the wrinkle. Which seam to change depends on its width and accessibility. (See p. 346).

Unbecoming Necklines. High necklines may be cut lower to make them more comfortable or to change the style. First establish the new line with pins. Remove from the figure to cut. Fold the right and left sides together along the CF and cut both at once, making proper seam allowance. Cut a facing pattern at the same time (Fig. 293). Be careful to keep grain lines straight on the table. This is a tricky job. If the grain of the facing doesn't match the grain of the garment, wrinkles will result. Cut your first facing

extra wide with generous seams to permit adjustments in fitting the facing to the garment.

Follow directions for finishing with a shaped facing (Fig. 156, p. 376) or a bias facing (Fig. 158, p. 378).

If the neckline is stretched, gather the edge to fit the body, then apply a bias facing shaped by steaming (Fig. 244, p. 490), or a corrected shaped facing.

A new collar, vestee, or yoke can conceal a neckline cut too low; also, shoulder seams may be lifted. The collar itself may be changed in width or shape to make it more becoming.

Altering the Hem of a Skirt. Be sure that the waistline and side seams fit satisfactorily. Rip out the old hem and remove tape if the hem is uneven. Brush out lint and clean the crease mark extra well or it will make a soiled line. Steam press to remove crease. Mark and finish hem (Fig. 187, p. 417).

If the hem crease shows or if the hem is very narrow, three rows of machine-stitching at the lower edge will give a new effect.

If no hem allowance is available, face the lower edge (Fig. 202, p. 432).

Shortening a Skirt at the Waistline. When the bottom of the skirt is decorated in such a manner that it cannot be changed, the skirt can be shortened from the top. Decide how much it is to be shortened. Measure (with a gauge) down from the waistline the same amount and mark with pins. Baste along this line.

Rip the placket, waistline seam, and side seams down at least 10″. Pin the top of skirt back in place on the blouse, tape, or belt, matching centers and side seams.

Try on. Fit the side seams. Adjust the waistline until the hem line is even. Clipping the curved seam is necessary.

Remove and trim off ½″ above marked waistline on skirt. Baste and stitch side seams to blend into original seams. Finish and press neatly.

(Skirts may be lengthened by letting out at hem, hip, or waistline.)

Finish waistline and placket in the desired manner. (See Index.)

Bagginess in the Seat of a Skirt. If steam pressing will not restore the shape (p. 482), rip out the side seams of the skirt, the placket, and the back waistline seam. Steam press to get grain straight and flat. Refit side seams over the hip or take deeper darts. Lift the skirt at back by taking a deeper waistline seam. (See sway-

back, Fig. 144, p. 350 and pp. 111 and 364.) An interlining will help to keep the back in shape. (See p. 554.)

Spreading Pleats. Skimpy or spreading pleats are most unsightly. Let out hip line seams or other gore seams all the way down so that the skirt is not so tight. Or combine several too narrow pleats into one larger one. Or let out all the pleats, for example three, and convert into a trouser pleat effect or a top-stitched seam, then take up side seams until the skirt fits. Some of the pleats may be converted into godets with edge stitching. The skirt may be

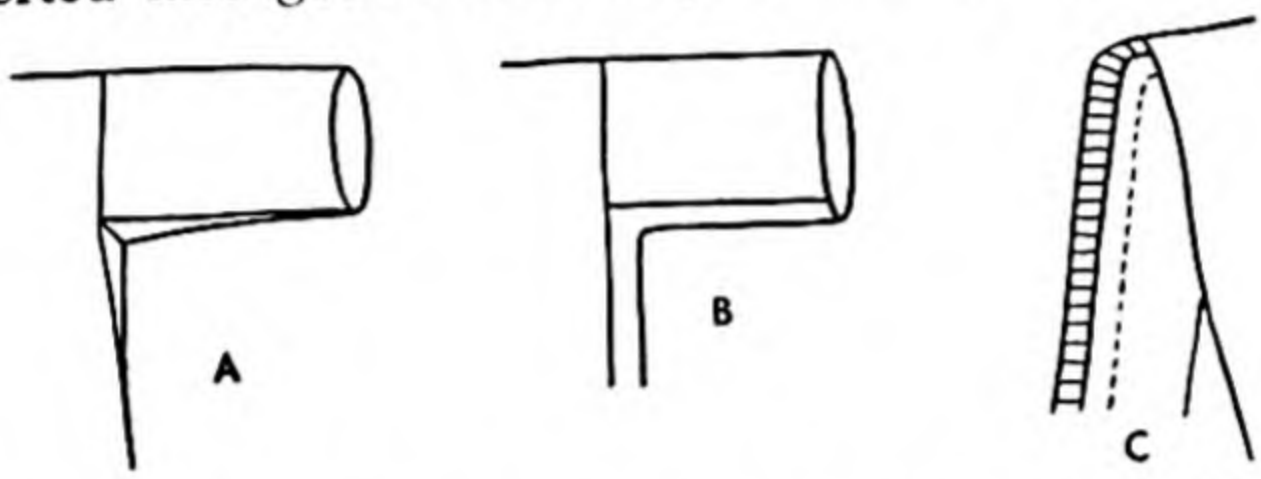

Fig. 261. A and B, types of gussets to mend worn armholes or provide width to both sleeve and blouse. C, sleeves may be widened and armholes deepened by bands on top.

lifted at the waistline to make it looser through the hips, thereby letting the pleats hang naturally straight. See if the weight of the pleats pulls them down out of position. If so, take a deeper waistline seam above the pleats to pull the pleats up straight. Be sure that the seams under the pleats are clipped where they enter the hem. Kick pleats may need a tape at top to be supported by tacking tape to waistline.

Tight in the Bust. Let out darts and the underarm seams, (Fig. 13, B, p. 74); or set in a gusset, or set in vertical trimming bands (Figures 170, p. 396 and 261). Let out front or back closings and conceal in some manner (Fig. 262).

Fig. 262. Designs which permit letting out front closing to provide more ease through bustline. Add extra material or conceal the narrow overlap under a frill.

Bodice Too Long. If the bodice blouses too much, temporarily pin the skirt up higher until the blouse sets right. Remove and mark a new even waistline. Pin skirt up to the line for a plain seam and check to approve becomingness. A change of ¼″ in length and relocation of gathers or darts can make a great deal of difference in the style or becomingness. Be very particular to get the line right. Stitch and finish as any waistline.

Waistline Too Loose. Pin-fit before ripping. Sometimes it is possible to make gore seams or darts in both bodice and skirt deeper on the front and back without having to rip the hip seams (or the waistline), which entails a placket alteration. With your fingers pinch up one big tuck to decide on the amount of change. For example, if the tuck is ½″ wide, the waistline needs to be made 1″ smaller. If the dress has a six-gored skirt, you might take ⅛″ deeper seams—two in the front and two in the back—extending up into the blouse for 1″ as a dart tuck and graduating down as far as desired into the old seam or dart in the skirt without touching the hip lines. Such an alteration is not the best dressmaking, but is a quick change possible on non-bulky materials.

The standard procedure requires ripping waistline, placket, and side seams. Take up the underarm seams of the blouse if desired or add a dart or more gathers at the waistline at a point directly below the shoulder seam or take deeper darts both front and back. In the skirt take deeper darts or deeper seams on the side. Be sure that all seams hang straight down, slanting neither to the front nor the back. Fit the belt so that it does not draw garment into puckers.

Baste the seams. Have a fitting. Stitch and press all lengthwise seams. Then proceed as in any dress for waistline, bands, and plackets. (See Index.)

Shoulder Seam Too Long. If the sleeve hangs down on the arm off the shoulder, you may need to rip the sleeve out entirely, take up the underarm seam, sometimes the shoulder seam, and set the sleeve up higher (p. 359). Since this requires a great deal of time and skill, see first if any of these alterations will correct the fault:

1. Change the size or location of the shoulder pads.
2. Rip the shoulder seam a little bit near the center. Take a dart down the back, then gather or dart the front to fit the back.
3. It is sometimes easier to remove and reset the collar or neck finish than it is to reset the sleeves. Darts may be taken from the neckline near the CB. At the CF darts, tucks, hems, or shirring may

be changed to narrow the width of the front of the garment, thereby pulling the sleeve and underarm area back nearer to the body.

Shoulder Seam Too Short. When broad shoulders are in vogue or if your dress is too narrow across the shoulders, see if a new yoke, a gusset, bretelle, band, or epaulet can be devised to set on top or in between the sleeve cap and blouse to produce a broader effect (Figs. 262 and 263). A panel can be set in the CB of the

Fig. 263. Designs to widen shoulders cut too narrow.

blouse. Insets, panels, or bands can sometimes be added to the width of the front. The material may be obtained by ripping up the belt of self-material, borrowing from a facing, bottom of a sleeve, or a pocket or even a collar. Contrasting materials might be used in a decorative manner.

Sleeves. If the sleeve is wrong, all is wrong. Look critically at your sleeves to compare their silhouette with the fashion of today. Consult the pattern book and look at sleeve sets now in fashion. Perhaps you have a pattern you have recently used and know to be satisfactory. It should measure at least 2″ wider at the base of the sleeve cap than your arm girth there.

Sleeves which were gathered or darted at the top should be removed from the armhole if you want a plain, smooth silhouette. Rip lengthwise seam and press. Place the pair of old sleeves to face each other. Use a new pattern to recut.

In setting sleeves in the armhole, match the highest part of the sleeve to the highest part of your shoulder (not necessarily the shoulder seam). Ease fullness in the upper half but very little in the lower half. (Proceed as on p. 361 for basting, fitting, and finishing.)

Sleeves that are too narrow or worn out at seams may be pieced underneath with matching material sewn between the underarm seams (Fig. 261, A and B). A contrasting strip may be set in the

upper section, C, which may necessitate removal of the entire sleeve. Edge-stitch it to accent as if it were a planned feature. The underarm area of the blouse can be widened to match. Strips or gussets (Figures 170, p. 396 and 261) inserted may be the same width throughout or tapered at the bottom or it is possible to use a continuous strip. If the *wrist* is too loose tighten seams and facing or band to match. Finish the sleeve with a placket (Fig. 211, p. 445). Snaps and buttons may be set over. Loops may be set back farther or new ones made so that when buttoned the sleeve will appear casually pleated above the wrist.

Dress Worn Under Arms. If the fabric is worn away under the arms, cut an enlarged or square armhole and finish with a glorified gusset (Fig. 170, p. 396). Another solution is to remake the garment entirely into a jumper, or a jerkin, or dolman style in material with color contrast.

To Alter Length of Coat. Loosen the lining at the bottom and for a few inches along the facing edge. Take out both hems and press. On the figure, establish a new hem line on coat and facing, as for a dress (Fig. 187, A, p. 417) perhaps a trifle longer in the back. Finish hem and facing (Fig. 85, C, p. 265).

Pin the lining to the coat 3″ or 4″ above the lower edge. Cut the lining so that the hem will finish 1″ above coat hem. Hem and press. Slip stitch lining to coat facing. Tack the lining hem to the coat hem at each seam with French tacks (Figures 224, p. 465 and 273, p. 550).

Relining a Coat. Before removing the old lining, use bastings to mark the point of the sleeve cap that joins the shoulder seam and the point where the dart at front enters the shoulder seam.

Remove the lining from the coat and rip pieces apart. Press carefully to keep grain straight. Fold the fronts together, the sleeves together, and the back in half lengthwise to help you check on accuracy of the shapes. Lay out the pieces on a table to the best advantage to estimate the yardage required for the width of fabric you expect to buy.

Repair or alter the coat if desired and change the lining to match. Have the coat cleaned and pressed.

Make and sew in a new lining as described in Chap. 24.

REMAKING DRESSES

Remaking is practical:

1. If the garment cannot be refitted or restyled with a few changes or worn by someone else in its present condition.
2. If the fabric in the garment is in such condition that the time and effort will be well-spent.
3. If you will not have to buy too much new material or trimming.
4. If the extra time involved does not infringe on other duties or rest.
5. If you plan to make it into a type of garment within your capabilities.

Beginners do not learn as many principles in the same amount of time in remaking a garment as they do in making up new material because old materials offer too many problems in addition to the fundamentals one has to learn in the beginning. Most old garments need the grain restored to right-angled perfection which might be discouraging to a beginner or be neglected. (Shrink or steam and block pieces on a cutting-board.) It would be a simpler undertaking to make over an old coat into a skirt, a child's coat, or an extra blazer for yourself than to convert it into a tailored suit.

Remaking is a splendid project for a vacation when you have a little extra time. It is better undertaken *after* you have had several experiences with new materials. If you have had courses in pattern designing or draping on a dress form you can make almost anything freehand from ripped garment pieces. Otherwise use a standard up-to-date pattern. Your new garment won't look at all new if you insist on using a last year's pattern.

There are thousands of circular skirts about the country discarded because they sag. They might be levelled off and hemmed; or ripped apart, pressed into grain perfect condition, and recut to make children's garments, aprons, shorts, shirts, blouses, café curtains, gay dish towels; or be used as linings for quilted cotton brunch-coats.

An old gray flannel coat has possibilities for a child's coat, a topper, slacks, shorts, sport shirt, maternity skirt, or lined with a gay plaid gingham for a bathrobe or TV coat.

RESTYLING OLD SWEATERS

Old sweaters may need only washing, tinting, and reblocking (p. 504). If too large they may be steamed and coaxed back to a smaller size, but sometimes they need complete revamping. It is well to determine changes, such as too long shoulder seam, body or sleeves, by pin-fitting. Don't hesitate to add darts needed for a good fit. Baste lines to indicate new seams then stay-stitch over *paper* before cutting out; slightly stretch as you do this stitching. One specialist, after stay-stitching and cutting the unwanted section away, crochets ⅛″ all around cut edges before joining by knitting, fagoting or crocheting to other sections. The lower edge of a sweater that has been cut shorter may be clean finished and then edges crocheted. Raw edges may be finished with machine zigzagging. Grosgrain ribbon bands may be added along the front edges, as can bands of material matching the dress like checked gingham or striped broadcloth—a suggestion for converting a pull-on into a cardigan (Fig. 266).

Old sweaters may have trimming removed, or new added, like tassels, buttons, crests, beads, embroidery, lace, and bows. They may have sleeves removed; may be recut into weskits, weskit fronts, yoke sections for other garments, or mittens.

DYEING

Dyeing may be attempted. Follow directions on the package. A brighter dye may be used over dull, faded colors, but ordinarily bright colors should be avoided. An article does not appear "home-dyed" if you experiment to get a color not too striking or too commonplace. For example, a soft aqua, rust, olive green, or lime green will be more professional-looking than a plain "package" yellow, grass green, baby blue, or purple. Clear blue and black are the most difficult to secure without streaking. Yellow is the most permanent color. Red, plum, rust, lime green, and aqua have been successful. Use your knowledge of color theory to blend two related colors rather than using the package color, or mix a standard color with a little black or a complementary color to dull colors that are too bright. There is available now a special dye for use on acetates or mixed goods. Dyeing in the washing machine should be investigated. Treat all fabrics in the light of their fiber content.

Very careful handling of wool, rayon and knits is essential. Rayon

is weak when wet, wool mats or felts when hot if stirred or rubbed or turned suddenly into cold water. Do not wring it, but squeeze gently, to avoid permanent wrinkles. Roll in a towel, then stretch carefully into shape. Press under a cloth before it dries.

PLANNING TO REMAKE

Before buying a pattern, study the new fashion magazines. Before deciding on a pattern, look at the pattern envelope to see if the shapes of the pieces approximate the shapes and sizes of the pieces of cloth you have.

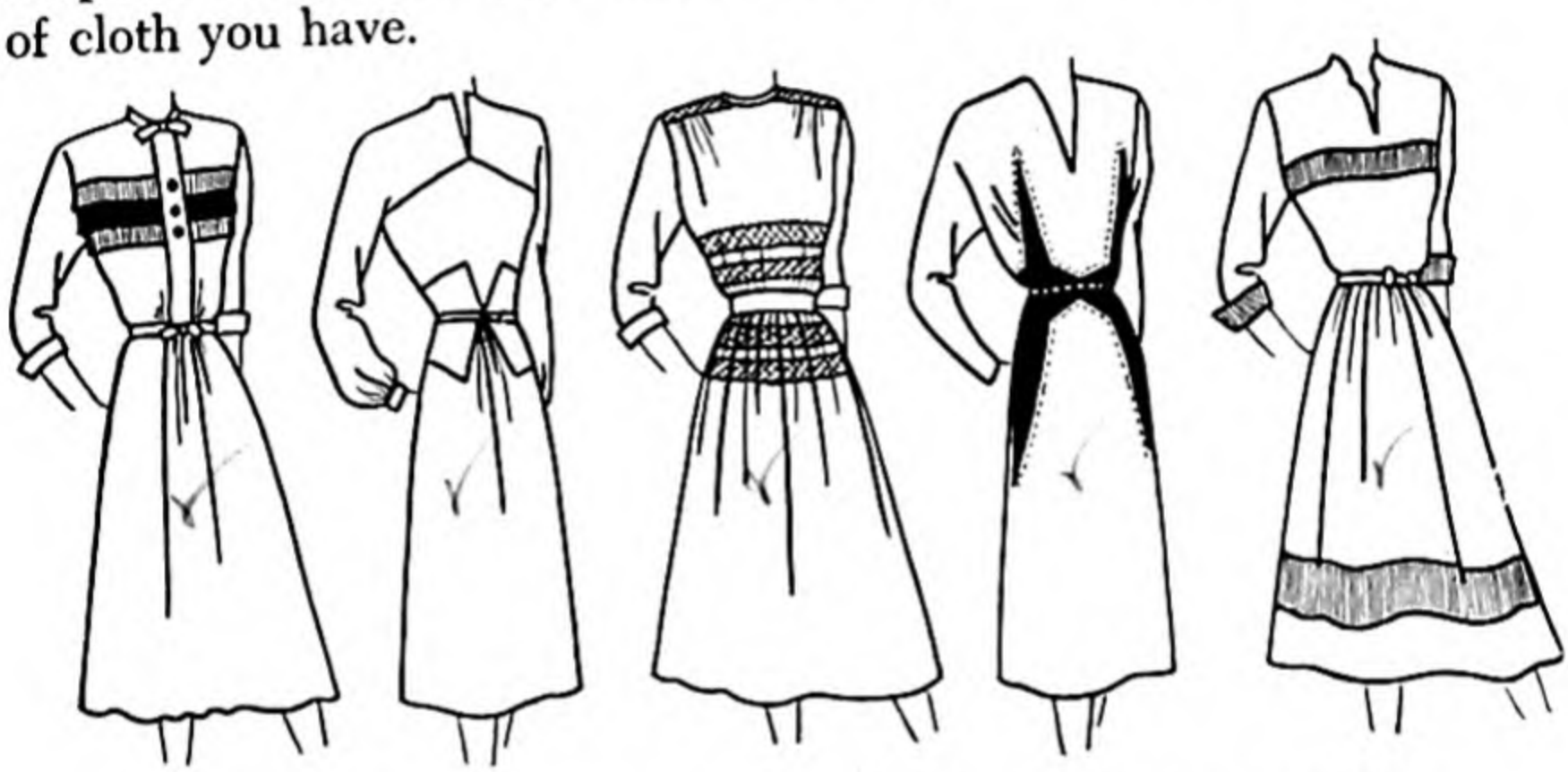

Fig. 264. Designs to lengthen an old dress or to use remnants.

Look for yokes, inset belts, and other horizontal seamings if you find that the old garment will be short on you (Fig. 264). If your old garment has many lengthwise seams, look for styles with lengthwise lines such as panels, pleats, vests, or gores (Fig. 265). You

Fig. 265. Designs to widen an old dress or take advantage of long narrow strips or remnants.

will need lengthwise lines, too, if the garment is too narrow for you and needs widening.

If two fabrics must be used, look for patterns that have decorative sleeves, separate skirt, and topper styles, and designs showing two-tone effects (Fig. 266).

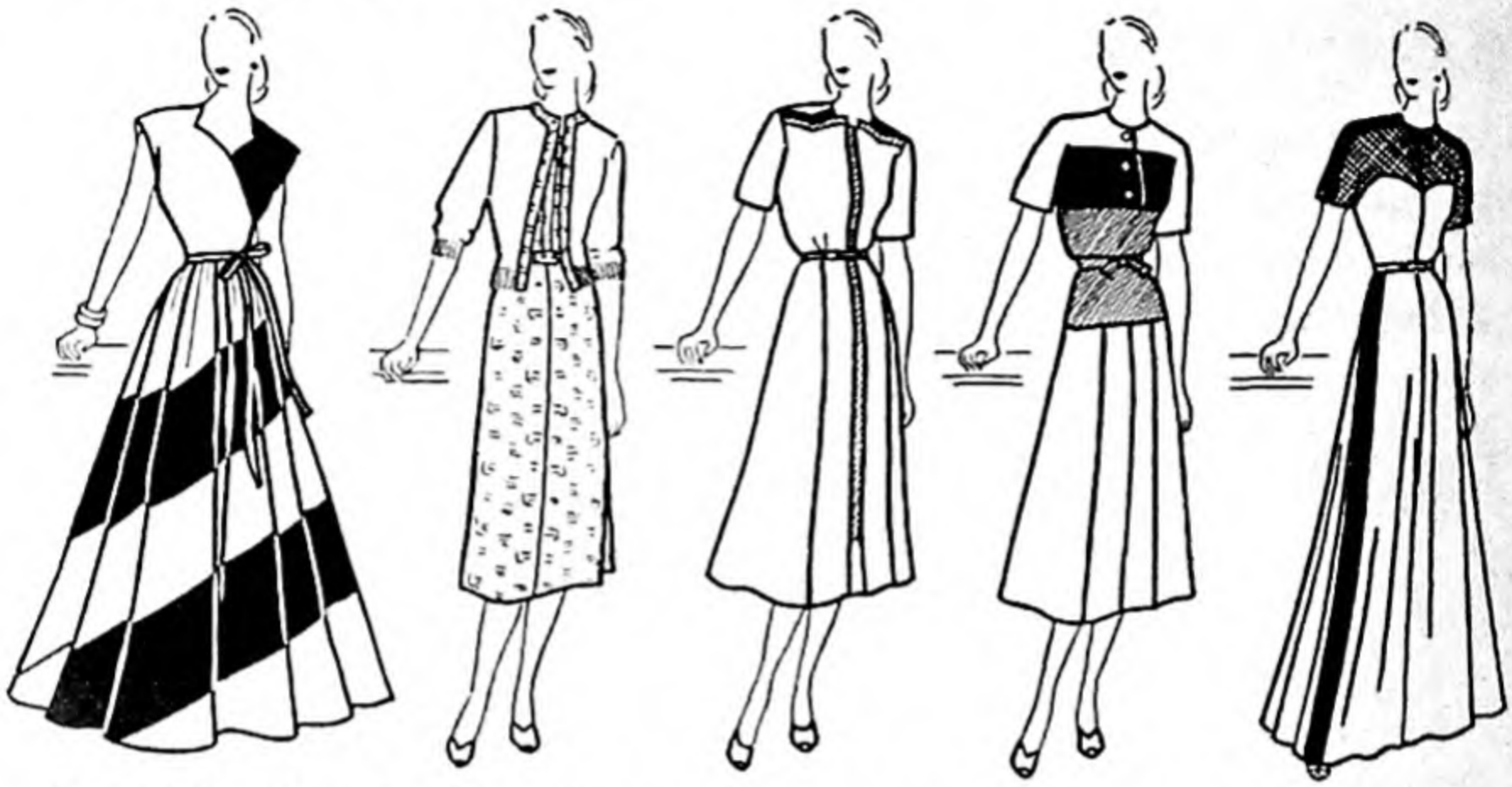

FIG. 266. Two fabrics, two tones, or two colors are valuable aids for make-overs. Avoid sharp contrasts and odd shapes.

After thinking through the problem from these viewpoints, decide how much good material is available in the old garment and what kind of pattern can be fitted with the pieces.

Some combinations that freshen and extend the limited material available are plaids, checks, or figures with solid colors; straight with bias sections; two tones or two related colors; transparent with opaque fabrics, e.g., voile with linen; or dull with shiny and other texture contrasts (p. 118). Do not select too rich or too new-looking material to combine with the old or the resulting garment will appear shabby. Do not try to use a new black with an old black. Contrasts in texture and color are safer than strong value contrasts. A made-over dress is often greatly improved by using a new (leather) belt rather than a plain belt of the same material.

To obtain unity, use a new contrasting material in at least two places, but avoid too many repetitions or a spotty effect will result. Continue the new into the old by some device in more than one place (Fig. 267). For example, a polka dot crêpe could be used to face the lapels of a bolero. The same material can be used either for a sash or for cuffs or for a hat. Since cuffs were out-of-date,

the designer decided to make a sash rather than a hat; first, because it was easier, second, because it seemed to tie the jacket and skirt together better. The long line down into the skirt area provided balance in the costume; but with a hat of the polka dots, the costume might have seemed top-heavy. To have placed buttons covered with the polka dots on the blouse and to have faced the sleeves of the bolero with the same would have been overdoing it.

The effect is more harmonious if the shape in one part is repeated in another part (Fig. 267). For example, a curve in the lapel may

Fig. 267. Some repetition of the skirt material in the blouse or vice versa helps to unify the two.

be repeated in a pocket, shape of the sleeve facing, or edge of the bolero. A straight strip inserted in a sleeve to widen it may be repeated in the vest, collar, belt, pocket, or skirt.

Before ripping, place some pattern pieces on the garment to see approximately "what can be cut where." In this way you will discover if it is possible to have long or short sleeves; two, four, or six gores; a CF or CB seam; or a yoke. Then you are ready to buy or make a new pattern in the correct size and style similar to your plan. While you are surveying the garment and pattern, decide what seams must be ripped, whether the wrong side could be used right side out, whether pockets, buttonholes, darts, and pleats can be retained in the new garment or whether they must be cut around

or concealed. Stretch the material to see if it gives way after a few gentle jerks. Hold it to the light to note worn thin places. Mark them and faded spots. Note that men's garments lap left over right. If you turn the material, will the buttonholes come on your right overlap? Can you plan new buttons, trimming band, or buttonholes to take care of this problem?

It is generally better to rip the whole garment apart. Save every scrap of material. Rip either with a razor blade or by jerking the machine stitch first on one side of the seam and then the other. Brush and remove all fuzz, lint, or stains. Mend holes that fall in the areas to be used.

You may have the pieces dry-cleaned or you may clean, sponge, and press them yourself before making up (Chap. 20). Press especially well all during construction to *avoid the homemade look.* After the garment is finished, send it to the cleaners for a good pressing, if pressing is not your strong point. Some materials may be washed in the piece but not in a garment—even silks and rayons. By experimenting you will find that even some wools are washable (Chap. 21).

CUTTING

Have the grain line marked on each pattern piece. Have the grain line of old fabric pieces marked—a chalk line on the wrong side is easy. Place two right sides of fabric pieces together where possible, or else cut duplicate pattern pieces. Chalk or baste around bad spots to be avoided. Get all pieces pinned in places before cutting any.

If you have trouble getting all pieces on, see if you can make narrower seams or hems. (This may involve refitting the pattern.) Do you have some other material of which to make facings or other parts such as yoke, collar, belt, pleats, or pockets?

Piecing may become a part of the design, as in a yoke, tuck, pleat, inset strip, or band. But when the back gore of a skirt should be cut on a fold, you would not like a plain straight seam there on the grain—that is a certain "give-away." It might be better to put another gore there or a seam slightly on the bias, or insert some kind of design detail. For example, you might quilt a design over the pieced seam. In general, it is better to *accent* a piecing by making it decorative rather than to try to hide it.

REMAKING

Be as careful in every detail of construction as you would if the material were new and expensive. The results will be satisfying—"something for nothing." If you don't put in your best endeavors, the result will be a second-rate garment—a great waste of time and good material. If the material isn't good enough for this attention, it isn't worth doing at all. Consult Index for each step just as for a new dress.

FINISHING

Add several finishing touches to make the garment look well-tailored—arrowheads, new contrasting buttons, buttoned-on bands, rows of stitching, a monogram, a leather belt, or a fancy pocket. Saddle-stitching along tailored edges, a smart ribbon bow, wool yarn peasant embroidery, quilting over limp fabric to give it texture, are simple. But avoid a "trimmed," overdecorated look.

REFERENCES

United States Department of Agriculture, Home and Garden Bulletin No. 11, *Fitting Coats and Suits,* 15 cents. (Washington: Superintendent of Documents).

24

MODIFIED HOME TAILORING

Should a coat pattern be a size larger than a dress pattern. What is the difference between interfacing and interlining? What changes are made in the coat pattern before using it to cut the lining? Why is a pleat found in the CB of linings? When should the lining be hemmed separately from the bottom of the coat and when should it be slip-stitched in place? What are the differences between a tailor-made coat and a dressmaker type? How do I keep lapels from curling? What is the average yardage for a coat? a jacket suit? What are differences in styling between this year's jacket suit and one two years old in such details as length, silhouette, sleeve cap, lapels, waistline, and fit?

Anyone who can sew a little and who is willing to take pains can turn out a coat that doesn't look homemade. One often may secure better results in a coat than in a dress because there are usually few seams and darts—seldom pleats or gathers, plackets, or waistlines to be handled; because it is not difficult to ease in fullness in wool fabrics, especially woolens; and because fitting is usually easy since most of the hang is from the shoulders, since the garment must be kept roomy, and since the fabric has more body than dress fabrics.

About 50 per cent of the price of a ready-made coat is due to labor. If you use twenty dollars' worth of materials, you should turn out a good-looking coat equal in appearance, warmth, and wear to a forty or fifty dollar ready-made.

This coat in charcoal grey wool is buttonless and made to wrap or let swing open and flash an interior of striped white, black and mustard yellow wool jersey. (This type of coat can be most successfully tailored using procedures in Chap. 24.) (Courtesy of Saks Fifth Avenue, New York.)

PLATE XXII

TYPES OF TAILORING

A *strictly* tailored suit or coat has much detail of interfacing, padding, taping of seams, invisible tacking, and steam pressing of the lapel, collar, and shoulder area to give a smooth, non-sagging, non-wrinkling, molded effect. Perfection of fit, detail, and durability are combined with a certain resiliency and lack of stiffness. There is much hand work in comparison with the amount of machine work. The collar may be applied by hand—after the facings and lapels are completed. Accuracy and much time are required to achieve good results.

The *custom-tailored* coat is one that is tailored to the requirements of the individual, not only in size and fit, but in choice of materials, details, and style. Only in larger cities can one expect to find a tailor capable of doing this—the charges are high.

The *dressmaker* coat or suit is softer in effect than a tailored garment with softer or fewer interfacings and little or no taping. The convertible type of collar is applied by the tailors' method (p. 385). More or less intricate seaming, darts, tucks, and yokes are employed to give softer style details. The same careful stitching, pressing, and attention to details is required as in a tailored coat.

Unlined and *washable* coats should be made in simple styles with few layers to be ironed over. These coats are made in the same way as any dress, except that seams and facings are wider and usually edge stitched, sometimes bound, to create a slightly more tailored finish. It is really easier to produce a finished professional appearance with a lining than without one; for this reason a half-lining which will conceal the armhole seam is quite feasible.

PATTERNS AND FABRICS

A good pattern should give some individuality in style, be cut on well-proportioned lines, and have clearly illustrated directions for all details of tailoring. Buy the same size in a coat pattern as you would for a dress—not a larger size—since the pattern company has designed it to be worn over a dress. Hence, you will fit it over a dress. Many amateurs make a trial coat in muslin—if difficult fitting problems are anticipated, or if expensive fabric is used.

Select a style that suits your wardrobe needs, but if this is your

first coat keep it simple; raglan and dolman styles are easier than set-in sleeves. The worsteds are more difficult to tailor and better suited to jacket suits and semi-fitted coat styles. Woolens such as tweeds and bouclés are better for the sport styles and easier to handle. (See p. 154 for qualities and labels to look for. Follow directions for shrinking, sponging, and steam pressing, p. 228.)

Showerproof cottons, rayons, and silks in twill and plain weaves make excellent raincoats. A lining of lightweight flannel, part wool, or a blend adds warmth. In bright colors they may have a lot of style on dull days. One girl made a white plastic raincoat lined with coral flannel for ten dollars that compared favorably with a thirty-dollar coat.

In addition to the coat fabric itself, you will need an *interfacing* to stiffen the collar and lapels and to make them roll over without creasing (p. 381). The interfacing will reinforce the fabric, give body, and prevent imprints in pressing over seams, pockets, buttonholes, and hems. In general, use hymo or permanent-finished woven tailors' canvas for collar and front interfacing; muslin for back, sleeves and hems (p. 373). The interfacing should be preshrunk and free of sizing.

For lining, a guaranteed acetate or rayon satin or twill is durable (p. 161). We would like it preshunk, colorfast, slippage-resistant, and perspiration-resistant. Pure-dye silk crêpe or satin is considered better, but is not always available on the market and costs a great deal more; avoid a weighted silk which would soon split (p. 158).

Interlinings are sewed in with linings wherever extra warmth is required. Different weights of wool and various blends are available. Outing flannel may be used but is heavy in proportion to the amount of warmth provided. Fleece-backed, metal-coated, and quilted satin linings offer more insulation and are easier to use.

To keep seams from stretching, one may first stay stitch them or use tailors' tape, ¼″ wide. It should be preshrunk. Ribbon seam binding is used to finish the hem of a long coat or skirt but not of short jackets. Silk thread is the strongest for seams and retains a better color for outside stitching. Mercerized thread is usually finer and good for handwork where stitches are to be invisible on the outside. Choose a slightly darker shade. A sheet or two of cotton wadding will be needed for shoulder pads and to fill body hollows such as sway back, hollow chest, or top of sleeve cap. Buttons should be of extra durable quality, able to withstand dry-cleaning.

Bone buttons wear better than self-covered ones. The shank should be smooth so as not to wear out the thread. Small buttons of dark pearl are used inside the coat to reinforce the sewing of the outside button.

Orlon, nylon fleeces require all findings including interfacing, padding, thread and lining be of the same fiber—to assure control in shrinking and cleaning. Self-material may be used in places.

CUTTING

Follow dressmaking rules for:
Preparation of pattern (p. 193).
Preparation of material (p. 218, Fig. 55, p. 229).
Placing of pattern (p. 238).
Cutting and marking (p. 248).
Interfacings (p. 373).

Remember that grain is everything. In addition, materials that ravel easily or are very bulky should have 1″ allowed on the shoulder and other fitting seams, ½″–¾″ on neckline and armholes. If the fabric is very thick or creepy, as on heavy piles, cut one layer at a time, right side up. Mark perforations with tailors' tacks. Use long, uneven bastings on the right side of the fabric to mark fold lines, CF, CB, and armhole notches (Fig. 76, p. 255). If you prefer machine-basting, test it on a scrap first to be sure that it will not mar the fabric. Clips and notches usually ravel out of woolens too soon.

Cut linings, interlinings, and interfacings as directed on the pattern. If a special pattern is not provided for the lining, use the front pattern, cutting along perforations marked for facing. Check to see that these perforations are correct. They are correct if the lining extends 1½″ in front of the front facing. The lining back is cut like the coat except that a 1″–2″ fold is added to the CB for a pleat. The front, back, and sleeve lining pieces are cut 1″ shorter than the coat.

Cut the interlining in the same way as the lining but without the pleat at the CB. It is cut 2″ shorter than the lining.

The interfacing for front and lapels is cut by the coat facing pattern on the same grain. At the lower CF it is cut only to the turn of the hem. Use tracing wheel and ruler to mark needed lines. Baste stitch through these and the coat after pinning into correct

position. Interfacing for the back is cut of muslin by the pattern around armholes and across the back. The collar interfacing is cut on the bias by the undercollar pattern. Bias interfacings of muslin about 2½″ wide should be provided to be enclosed in the hems at bottom of sleeves and coat.

Careful steam pressing on a well-padded board and ham is necessary for good tailoring. (See Chap. 20.) Press every step, but plan on many operations for each trip to the pressboard.

PREPARING FOR FIRST FITTING

Follow your guide sheet and organize your plan of work based on three fittings (p. 259).

Keep the fabric flat on table as much as possible so that its weight will not cause sagging and stretching. Stay stitch seams with the grain, usually over interfacings (p. 381) in dresses and dressmaker suits; but in heavy coats and tailored suits, leave the interfacings until after a fitting and prepare them separately. Baste darts, then seams, following the guide sheet of your pattern. Ease-in and baste with careful techniques. Make shoulder pads, following the guide sheet, and pin them in. Pin or baste the sleeves in armholes. Pin the under collar in place. (Put facings and top collar aside.) Pin up the lower hem of coat and sleeves. Handle the fabric carefully. Time is saved if the lining and interlining are basted together as soon as the coat is basted, but not pinned in or fitted.

FITTING

Use the fundamental principles of fitting (Chap. 12). Fit the coat over your dress and do not fit too much. Allow room for the lining and interlining. Be particular to approve or adjust darts, pockets, and buttonholes. For a suit, fit jacket and skirt together to see proportions and harmony of lines. It is better to finish the skirt seams before stitching the jacket seams.

WORK AFTER FIRST FITTING

After the fitting, remove sleeves, collars, pins, and basting of shoulder seams, leaving threads to mark original or altered lines for later use. Mark the same alterations in the lining to insure its fitting to match the coat.

Darts and Seams

Stitch the front dart from neck or shoulder to point (Fig. 137, p. 334) and tie thread ends. Since this is a wide dart, trim it to an even ½″ width and press open over a rounded pad to preserve the molded bust shape (Fig. 240, p. 486).

Stitch shoulder and underarm seams with pliable tension—fairly long stitches, 14 per inch. Press open so seams and darts are blended —almost invisible (p. 484).

Interfacing

Perfection of fit and stitch in the interfacing determines the smartness of the resulting garment.

On the interfacing, slash front edge of the *dart* and overlap to meet other side; machine or zigzag stitch from wide end to point close to raw edge and another row ¼″ over—trim dart away closely (Fig. 268, A). Reinforce point with a square of muslin. Be sure to make a pair, not duplicates. Another way to fashion a dart, C, is to cut all the dart away; bring the raw edges together over a piece of bias tape (opened out) and stitch diagonally back and forth; also, as in B.

To avoid sewing thick interfacing in lapel seam, cut muslin in *shaped strips* 1½″ wide cut to match grain and outer shape of lapel interfacing, D. Pin under interfacing and stitch with interfacing up ⅛″ deeper than seam allowance—with the grain; make another row ¼″ farther back, E. Trim interfacing seam away close to stitching. (*Bias* cotton tape may be unfolded and blocked to fit the front edge of lapel interfacing. Pin lapel over a damp cloth, shape bias with raw edges matched by steam pressing. Stitch together as for shaped facing and trim so only the bias will be caught in the seam.)

If front of coat is turned back as a *hem* the edge of interfacing should end in the crease of hem. (Match to check.) Place preshrunk seam tape even with outer edge of interfacing—apply with two rows of machine stitching; trim off interfacing close to second row. Press and use catch- or running-hemming stitches to catch the interfacing tape to the coat—invisible stitches ¾″ apart—hand under-stitching. (On shirts, cottons this under-stitching is done by machine.)

For arched peplums of lightweight fabric *two interfacings* are

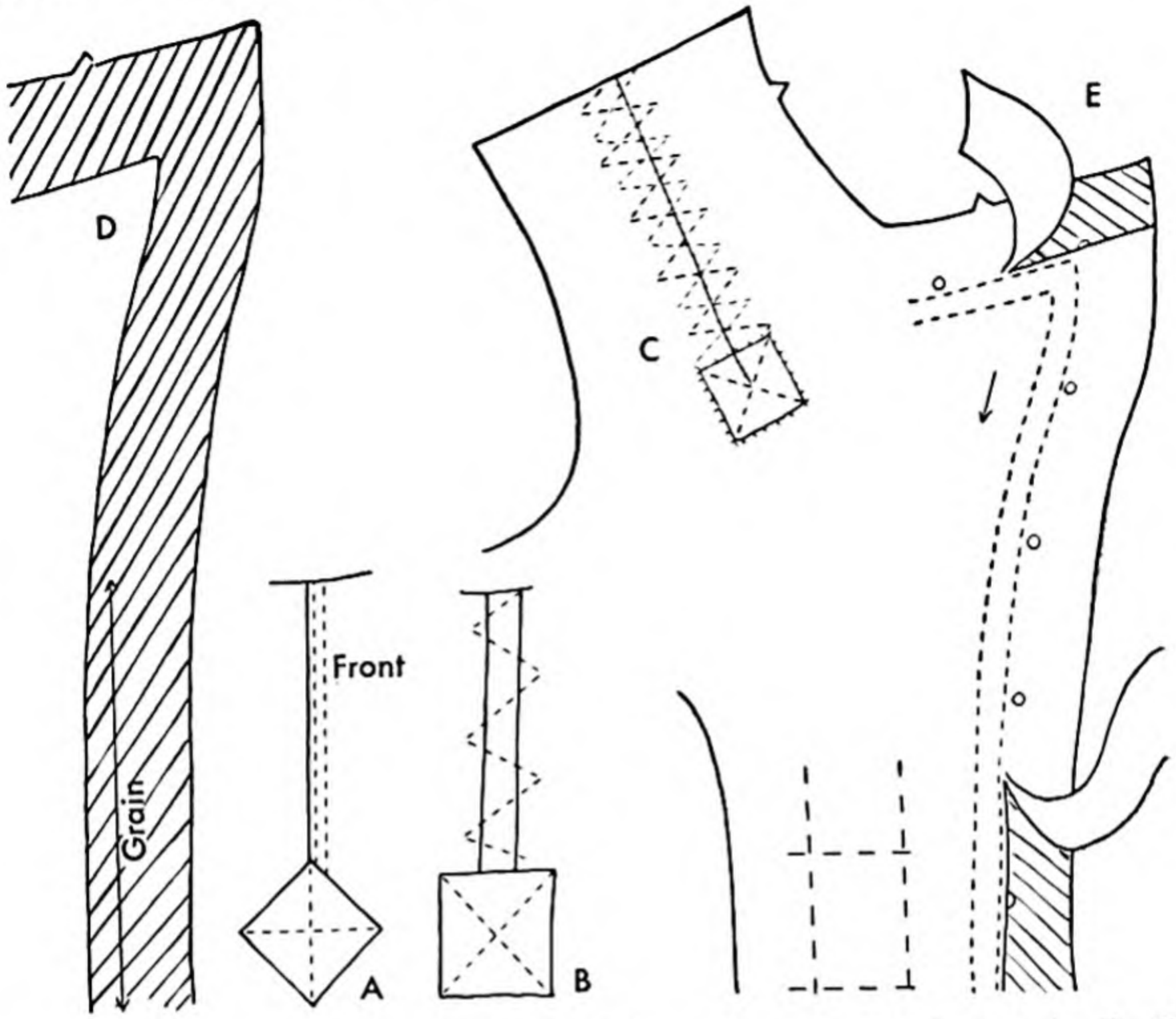

FIG. 268. Modern methods of stitching darts in interfacing A, B, C. Muslin extension cut for seam edge of interfacing, D, 1½"–2" wide, matching grain. Muslin applied, E, with two rows of machine-stitching ⅛" back of seam allowance, then trimmed closely so that thick interfacing will come flush with finished garment edge, with thin muslin only in the seam.

used—one of thin muslin stay-stitched on wrong side of wool and caught in darts and seams as in dresses (p. 373); a second or stiffer hymo treated separately as a shell. The first pads to guard against imprints, the second adds and preserves shape.

The front and back interfacings are joined by overlapping on seam lines and stitching with two rows or by catch-stitching by hand as darts above. Steam press all over rounded pad to mold into a completed *shell*—allow to dry on a dress form.

Lapels

Arrange interfacing shell under the coat (with darts and seams steam pressed) pinning at darts, seams, notches. Obviously the coat

must be a little larger than the interfacing shell. (Catch-stitched seams and darts have the advantage of being adjustable.) Pin or hand-baste as needed to hold in place. Fasten together by machine-basting inside the seam allowances. Roll the lapel back as planned in relation to the top button and the collar. If the lapel is large and fabric stretchy, tape may be pinned on roll line and hand-hemmed (Fig. 269). *Padding* stitches (diagonal basting, Fig. 119, C, p. 313) ¾″ apart may be added (Fig. 269) to further hold interfacing in place; they are omitted in dressmaker soft suits. Hold the lapel in rolled position as you work.

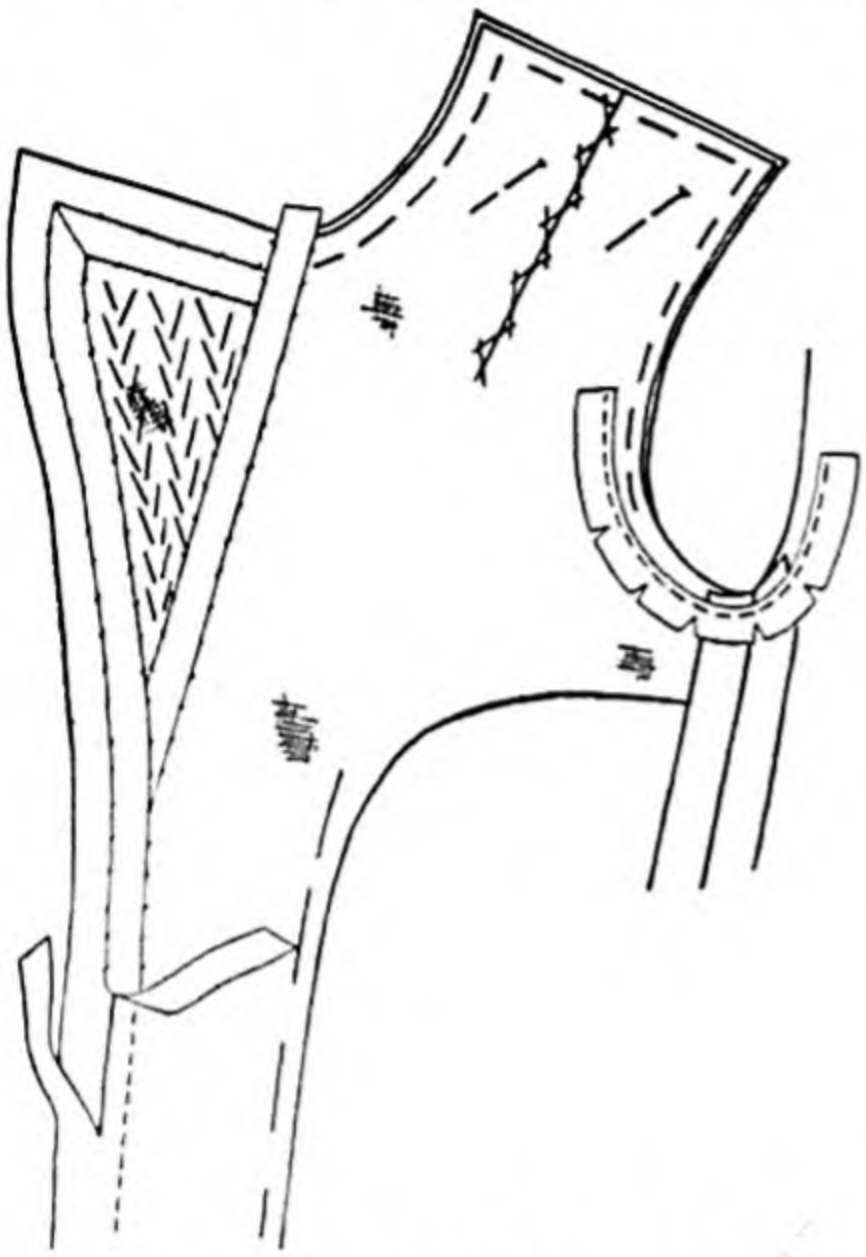

FIG. 269. Traditional tailoring techniques. Dart catch-stitched for flexibility. Tape hemmed to lapel edges, lapel roll and armhole. Padding stitches to blend garment lapel to interfacing.

Steam press again to improve molded shape—right side up over rounded ham with a protective cloth. Allow to dry in shape.

Taping

Where to Tape. Stay-stitching across the back of the neck and around the lower half of the armholes helps to prevent stretching. Baste-stitching the interfacing can further reinforce these seams. But in heavy fabrics for controlled size tape the neckline and armholes and, in addition, tape along the roll line of lapels, around the outer edge of collar, lapels, and front facing (Figures 269 and 270).

The waistline of a soft jacket is often tacked to a tape to give a semi-bloused effect. This almost unnoticed detail often gives a better fit to the figure that is not well-proportioned—such as one with a short waist, sway back, or large diaphragm.

Procedure. Shrink the tape (¼″ wide—linen) thoroughly. Steam press into curves where needed for the armhole or collar. Clip the outer curves while basting to make it fit without drawing. Pin the tape in place and lay pattern over it to be sure that the piece is the

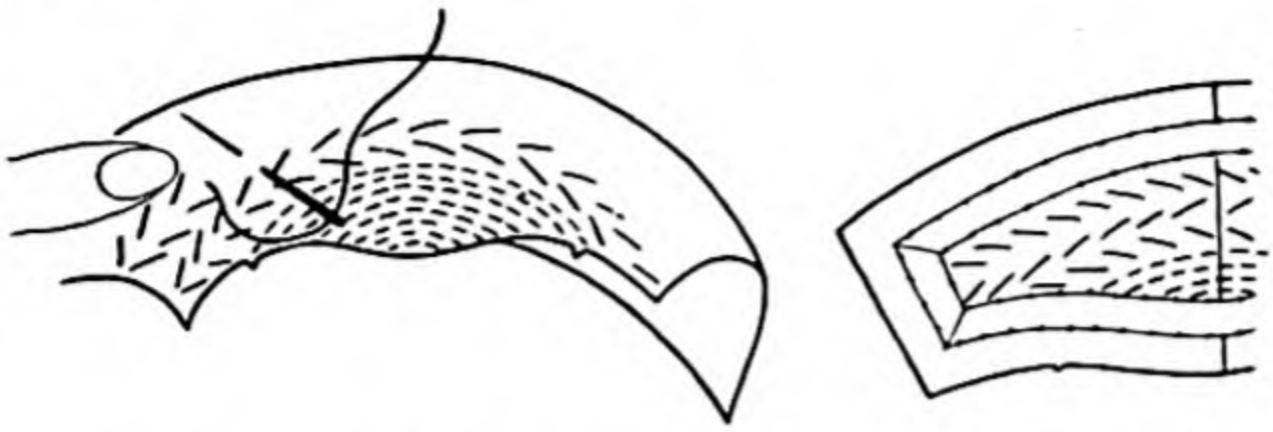

Fig. 270. Padding stitch and tape applied through under collar and interfacing—traditional tailoring.

right size. The tape may need to be held tight on bias places that are stretched out of shape. It may be desirable to pin in place around the neck *or* armhole during a fitting to ease in the tendency to bulge resulting from a full bust in front or round shoulders in the back.

On strictly tailored garments, the tape is pinned and basted smoothly, so the merest edge overlaps the seam line—not over 1/16". Baste with running and an occasional cross stitch so the tape follows the truest possible line. Hem by hand the inner edge of the tape to the interfacing. Remove basting and trim the interfacing off, not on the seam line but 1/16" back so it will not be caught in the machine-stitching. Hand-hem the outer edge of the tape in place on the wool (Figs. 269 and 270).

On dressmaker coats, the tape is basted in place and caught in the seam during machine-stitching—not hand-hemmed down. Baste with running stitches and an occasional cross stitch. It is often used when the interfacing is omitted or very thin.

Piped buttonholes should be made just after the interfacing is tacked in (Fig. 215, p. 454). If very stiff interfacing is used cut it away in a perfectly fitted rectangle before making the buttonhole. Tailors' buttonholes are made any time after the facing is tacked in place (Fig. 219, p. 459).

It is easier to apply buttonholes and pockets before sewing the shoulder seam because it is easier to work on one smaller section flat on the table. Consult Index and guide sheet for specific steps.

Tailored Collar

The tailored collar is made similarly to the pointed collar (Fig. 160, p. 381), or the notched collar (Fig. 164, p. 385) of a dress,

except that in the coat the interfacing is quilted to the undercollar. Traditional tailoring (Fig. 270) applies rows of *quilting* stitches in the *stand* (inside of collar next to neck, below crease line); and *padding* stitches on the *roll* and *fall* (outside of collar below the crease-line) of the collar to blend the interfacing to the undercollar. It is held in a rolled position; tape may be applied around the seam edges by hand.

For modern machine method (Fig. 271), stay stitch interfacings

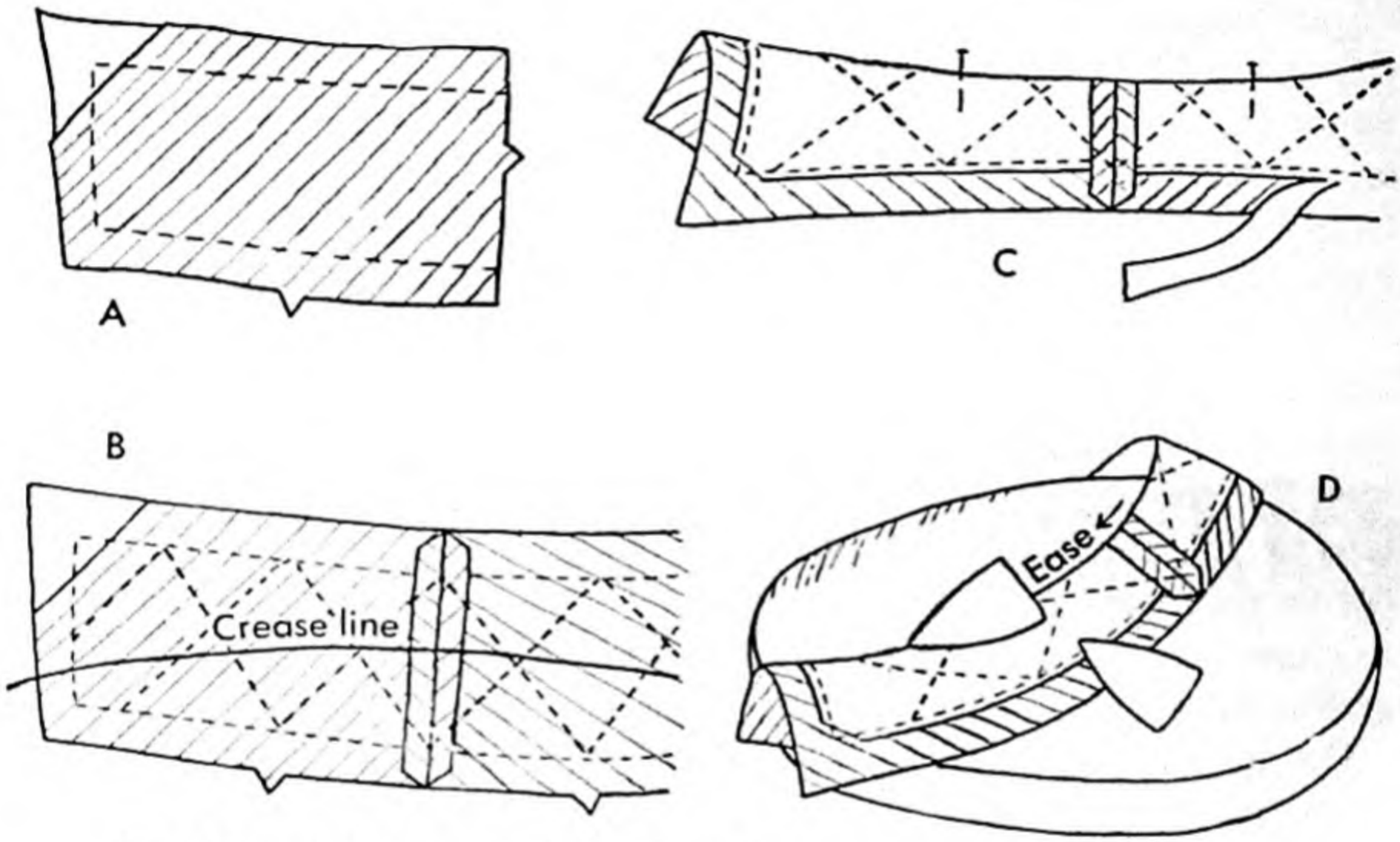

Fig. 271. Modern method of stitching and pressing undercollar.

to undercollar, A, then seam the CB. Machine stitching, B, with the grain (lines ruled with a pencil) is used in place of padding stitches. The collar is rolled and pinned on the person in relation to lapel roll—to establish a crease line. Remove from figure, (pin) fold collar along crease line, C. Remove interfacings in seam allowance. Mold the collar over a rounded pad by steaming in a rolling curve to fit the neck, D. Head point of iron from outer edge of fall toward crease line working with the grain; to ease in the fullness around inside of neckline in the stand use side of iron parallel to crease line. While still damp, finger press smoothly and pin in desired position on pad to dry.

Stitch undercollar (notched edge) to neckline of coat. Recall that curved seams need clipping to the stay-stitch line before joining

(Fig. 164, p. 385). Press open over rounded pad and check fit for roll; outer finished edge of collar should cover the neckline seam.

Lapel and Collar Facing

Baste front facing to collar as described in "notched collar, tailors' method" (Fig. 164). Absolute accuracy must be observed in matching seams, notches, centers, and corners. Stitch and *press open.*

Pin and baste the facing and collar section to the coat (with under collar already attached), right sides facing, centers, etc., matched. Taking a ⅛″–3/16″ narrower seam on the outer collar and lapel than you take on the under collar and coat will insure the seams staying out of sight when turned and prevent edges from curling up instead of cupping under. Stitch on seam line which just catches the hand-hemmed tape and misses the heavy interfacing. Make two diagonal stitches across lapel and collar points which has the interfacing cut off ½″ back of corners (Fig. 161, p. 382). Remove the bastings and press the seam open.

Grade the lapel and collar seam by trimming the edge next to the interfacing narrower than the facing, leaving the facing edge

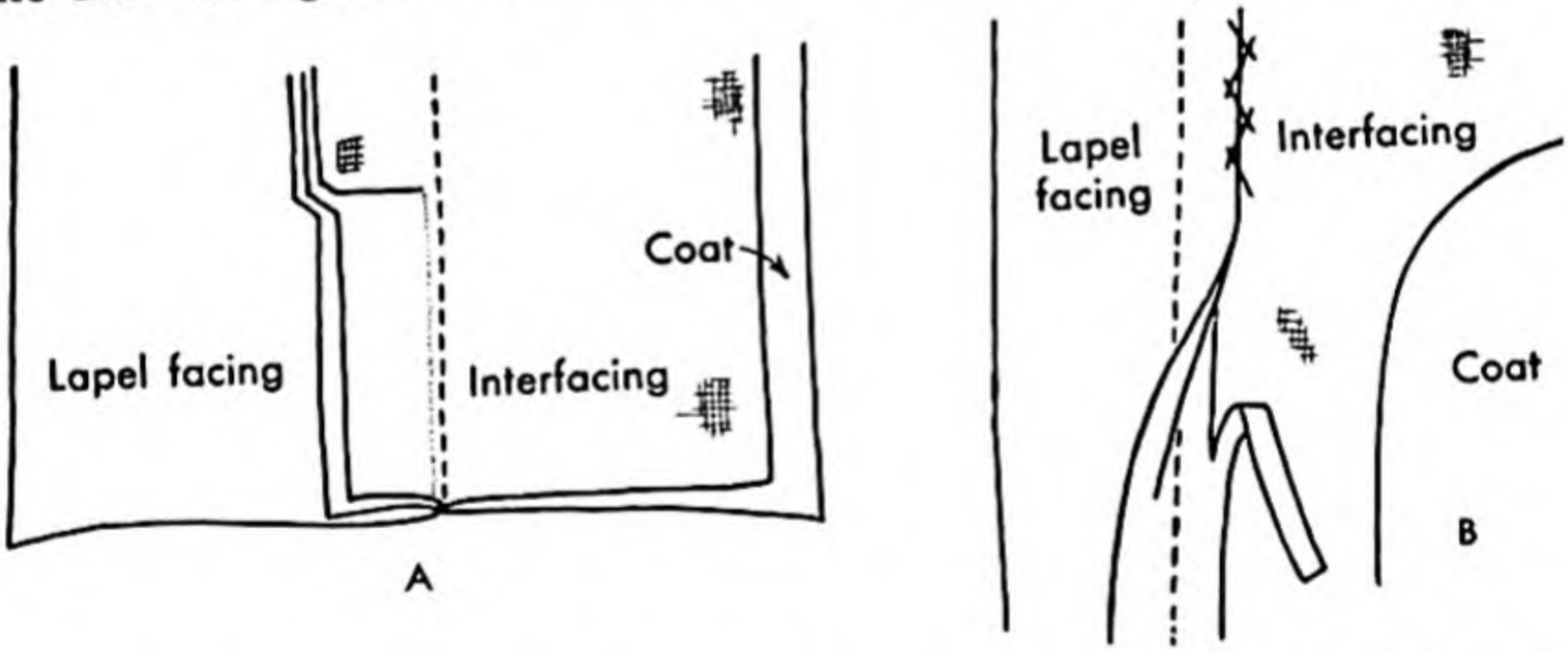

Fig. 272. A, seam without tape; interfacing stitched in with facing and coat; interfacing trimmed close to stitching; facing seam left ½″ wide, coat seam graded ⅛″–¼″ narrower on lapels. B, front seam of coat *graded.* Catch-stitching used to tack facing to interfacing to prevent pulling to one side in use. Machine understitching may be substituted for this step.

½″ wide (Fig. 272, A). In grading seams, the wider edge should be next to the outside of the garment.

Turn the collar and facing right side out. Work the corners of collar and lapels out neatly with a blunt-pointed stick. Roll the

seam slightly to the underside so that facing will not show on the topside, basting with the underside next to you. Change about where the roll of the lapel begins.

Inside use loose catch stitches 1″ apart, B, to tack the graded seams of the facing onto the interfacing, below the lapel turn, so that the facing cannot possibly roll or pull out and show. Machine understitching is a good substitute, but not practical around corners. Topstitching and hand-picked stitching hold the edges permanently.

Steam press, remove bastings, and press again to remove marks before they dry. This pressing should be done on the flat board for a perfectly straight line—curves over a ham. Shape collar and lapel roll over ham or rolled towel (Fig. 246, p. 493).

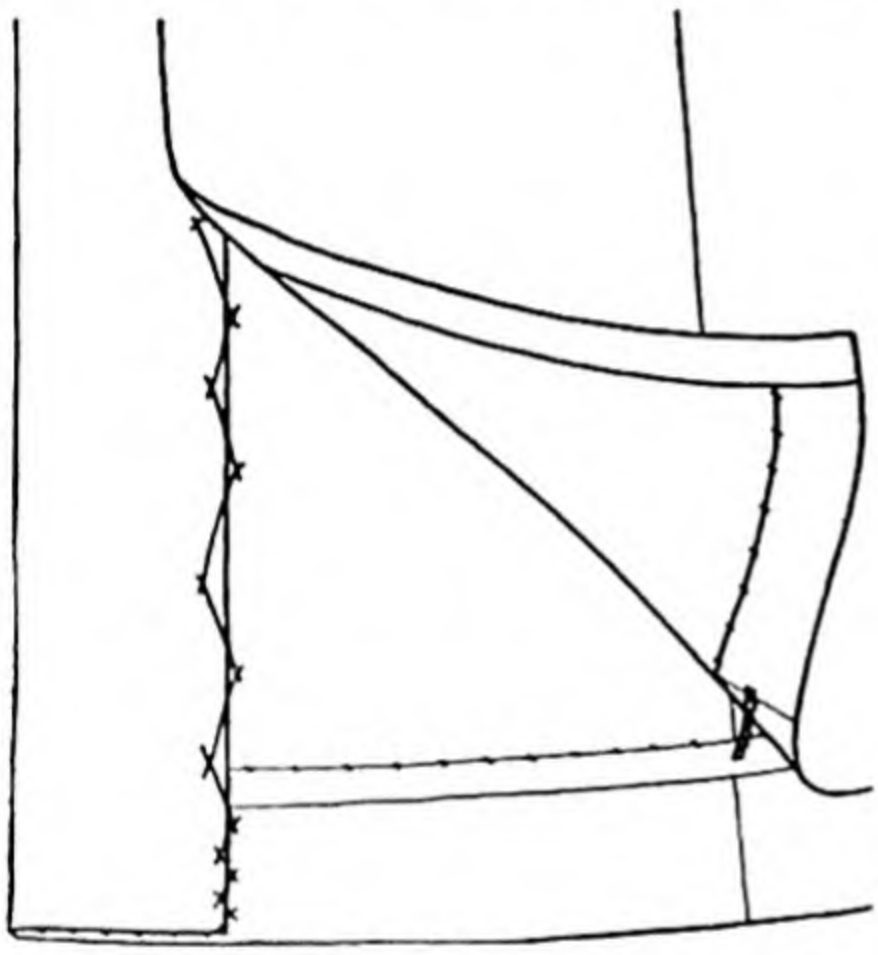

Fig. 273. Note spacing of the catch-stitch is regulated to its function. In every case the stitch is quite loose and tiny so that it is invisible on the outside. Swing or French tack holds lining hem to coat at seams.

Loosely tack the free edge of facing and collar to the coat (Fig. 273), beginning six inches above hem.

Sleeves

Stitch and press sleeve seams. Set and fit them at a second fitting (as in Chap. 14). Press (Figures 167, p. 391, 242, p. 489, 243, p. 490). Press the seam open in upper half if the fabric is bulky, or whichever way maintains the set in fashion at present. Consult your guide sheet. Tack in uncovered shoulder pads firmly but invisible.

Note Fig. 169, p. 395, where a bias fold is tacked along upper sleeve cap seam; on synthetics let this be of self-material; in wools it is customary to make the doubled fold of sheet wadding—thickness to depend on style you want varying from one layer 1½″ wide to several layers 3″ or 4″ wide.

Hems

After facings and sleeves are complete, adjust the hems. To prevent right side imprints and rippling edges, cut bias interfacing

strips of preshrunk muslin—½″ wider than hem. Tack so raw edge of muslin fits in lower crease of hem—use long loose catch stitches (Fig. 274), and tack upper edges loosely.

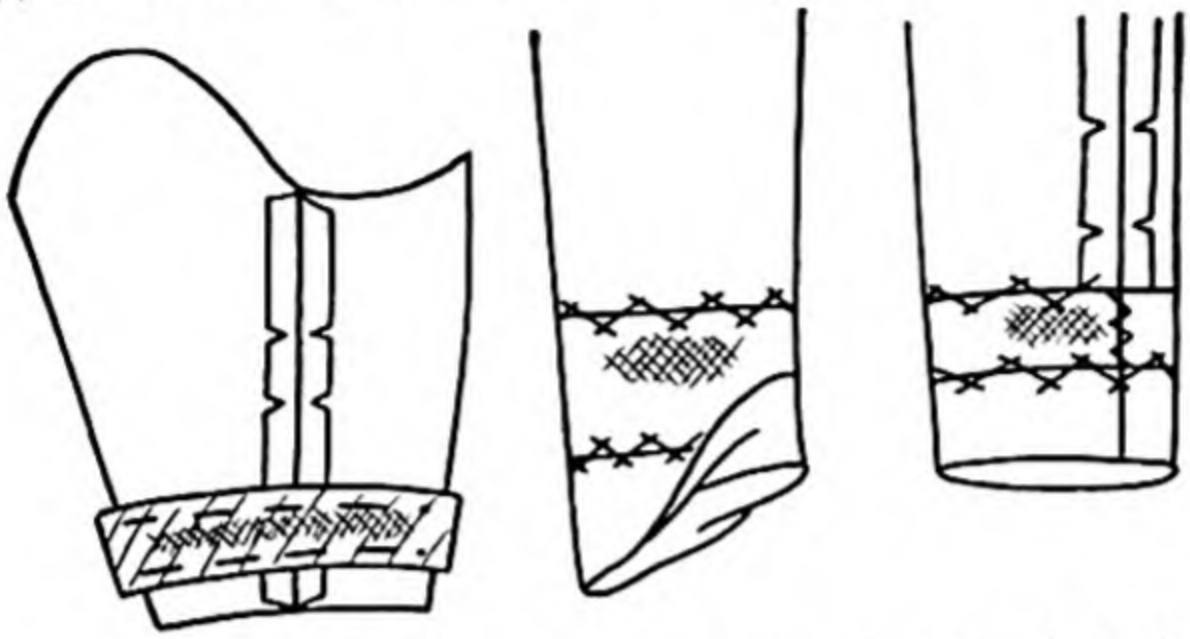

Fig. 274. Interfacing and tacking hems in sleeve and coat—optional but worth the trouble.

Fit sleeve interfacing to overlap at ends pinned in position with sleeve right side out so that it will be a smaller circle than the wool—to prevent wrinkles on the outside when finished. Overlap raw edge and catch stitch.

In jacket and coat sleeves the hem edges are generally left raw and finished with running-hemming or catch stitches (Figures 190, p. 420 and 192, p. 422). Lap front facing over the coat hem (Fig. 85, p. 265). Note that smaller stitches are used here (Fig. 273).

On long coats, lined or unlined, and on short unlined jackets, use tape finish (Fig. 189, C, p. 419) or running-hemming (Fig. 190, D, p. 420) with hand-hemming stitches about ½″ apart—very, very loose so no effect of hand-hemming is noticeable on the right side.

Final Press

If you press as you work and keep the coat on a hanger, there will be little final pressing to do. If you have not steamed well or if your equipment or skill is not adequate, you might now take the coat to a professional tailor—before placing the lining. Consult your instructor before doing so. Most students do as well as the dry cleaners' helpers, however. Press the curved sections right side up over a tailors' ham to preserve the molded effect (Figures 243, p. 490 and 246, p. 493), under a press cloth, and barely touching the iron, with little or no steam which may overshrink and give a half-finished look.

LINING

The lining should be cut, basted, and altered along with the coat. Have all but lengthwise seams stay-stitched. At the CB, fold the 1″ pleat so that the top fold falls on the CB, right lapped over left. Use ¼″ catch stitches across the pleat 3″ or 4″ below the neck and at the waistline. Do not stitch shoulder darts but baste them in as soft pleats. Stitch other darts, if any, and lengthwise seams of coat and sleeves.

In a *dressmaker type of suit jacket or coat*, stitch the sleeve lining in the body lining armhole as was done in the garment proper. In a coat with raglan or epaulet sleeves or a child's coat, the shoulder seams, sleeve seams, and armhole lining seams may be machine-stitched to correspond to the coat. Press and clip them as in the coat. Loosely baste or tack the armhole, shoulder, and underarm seams of the lining to the coat. Then turn under and slip stitch the edges to the coat.

In a *tailored coat*, the sleeve lining is put in first if the sleeve cap is very full—the body armhole must be slashed to the stay-stitching and turned under to hem with short stitches over the sleeve. In a strictly tailored coat the sleeves are put in last. Only the lengthwise seams and body darts of the lining are stitched and pressed. The shoulder darts are basted but not stitched in. Place the coat wrong side out on a dress form or coat hanger, place the lining over it, and tack it loosely to the side seams. Pin and tack the *front* shoulder seams of the lining to the coat.

Turn under the front edges of the lining ½″ and pin the lining in place over the front facings, keeping the grain straight so there are no wrinkles due to sagging. Keep the lining loose, never tight fitting. Tack it with slip stitches ¼″ long. Stop a few inches above the hem. Clip the neckline curve of the lining, turn it under on the seam line, turn under the *back* shoulder seam lines, and pin the lining in place on the coat. Slip stitch from one armhole across the shoulder, back of neck, and other shoulder to the opposite armhole. Do not pull stitches tight—they will draw up or show from the right side and break in use. Baste the lining around armhole seams—stitches loose but well-fastened at endings; be sure not a single stitch shows on the outside.

Tack the sleeve lining along the sleeve seam. Pin under the seam

allowance at top of the sleeve lining. Clip concave curves in the lower half. Pin the fold line on the seam line of armhole and hem by hand with strong thread, having stitches close together, well-fastened at the ends but loose in tension. Ordinary slip-hemming is generally not strong enough here.

The hem of the lining is established by trying on the coat. Have someone pin the lining to the coat a few inches above the hem. Lay the coat on a table and cut off the excess lining evenly so that it can be hemmed to finish ½″ to 1″ shorter than the coat.

On a long coat, hem the lining separately to finish by hand, without tape, about 2″ wide finished. Complete the slip-stitching of front edges of the lining over the facing. Make a swing or French tack to catch lining hem to coat hem at each seam line (Fig. 273).

Fig. 275. Slip-stitching lower edge of lining in sleeves and lower edge of short jackets.

On short jackets and on sleeves in both coats and jackets, the lining is fastened to the garment hem by slip-stitching. To do this job, cut the lining off even with the bottom of the coat. Pin the fold or hem of lining up ½″–¾″ shorter than the sleeve or jacket hem. Then slip this folded edge of lining about ½″ higher on the hem of the coat like a tuck. Pin it in place and use slip- or running-hemming to sew the lining to the coat hem (Fig. 275). Remove pins to permit the lining to fall down in a soft fold to conceal the stitches and to provide ease in length so that the lining will not cause the coat to draw. Use a dry press cloth and lightly press these folds as well as all slip-stitched edges around the lining.

INTERLINING

Cut the interlining in the same way as the lining, but 1″ or 2″ shorter than the lining and without a pleat in the CB. Before putting the lining together place each piece of the interlining on the wrong side of the corresponding piece of lining. Baste together near seams with long diagonal stitches—stay stitch the two layers together. Pin, baste, and stitch darts and seams together—through four layers. Cut off the seam allowance and dart allowance of the

interlining close to the stitching to reduce bulk. Press the seams and darts open.

At the neck, trim interlining even with finished seam line and catch stitch the lining seam allowance down over it before slip-stitching the lining to the neck of the coat.

At the lower edge, cut away the interlining so its free edge hangs down into the lining hem without turning up. The lining hem is turned up over the interfacing and hemmed to it by hand.

At the top of the sleeve, stay stitch interlining and lining together just above the seam allowance. Grade off the interlining close to the stitching. Then fold lining under and slip stitch in place.

SUIT SKIRT

Suit skirts are usually cut on straight lines. Six-gored skirts hang better and are more easily fitted than skirts of two gores. A good girdle and a snug petticoat are necessary for a smooth fit.

A baggy seat is the result of close fitting and a loose weave. To remove such a bulge, steam press (p. 481). A better way is to put a lining in the upper half of the skirt—not only in the back but in the front as well. If only the back is lined, the side seams are likely to be pulled out of line if the skirt is at all snug. A firm flat crêpe or taffeta is used. Cut the lining to end above the knees. The seams should be stitched slightly deeper than in the skirt and pressed open. Finish the lower edge with edge stitching or a narrow hem. Sew the lining fast to the skirt at the side seams, before making the placket or belt.

HIGH POINTS OF TAILORING

1. Success is dependent on absolute regard for precision of grain, cutting, pinning, basting, stitching, pressing.
2. Ripping wastes time and leaves imprints hard to remove.
3. Press each seam before crossing it with another, usually open.
4. Before closing enclosed seams as along edge of facings, press them open and grade to reduce bulk. Under stitch silhouette edges of collar, cuffs, lapels and front facing wherever possible—by machine or by hand.
5. Hemming stitches must be invisible. To be so they must be loose and tiny, by the aid of matching thread and a fine needle.

6. Interfacing on collars, pockets, and lapels insures a smoother set.

7. Taping or stay-stitching at neckline and armhole prevents stretching. Additional taping around outer edges and along the rolled edge of lapels is done on strictly tailored suits.

8. Fit and stitch the lining as the work on the coat progresses.

9. Prepare shoulder pads for the first fitting; before lining the coat, tack them in securely to withstand dry cleaning.

10. Test tension on bias layers of cloth. The stitch should be the same throughout the garment. Stitches too close to edges and too long or too short appear amateurish.

11. Study the work on the better ready-mades. Don't form your standards from the cheaper ones.

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25

DESIGNING YOUR OWN PATTERNS

What method of making patterns is favored by professional designers? Are tailored designs ever developed by modeling on the dress form? Since it is difficult to pull a dress over the shoulders of a dress form, what practical procedures should one consider? What effect does the lower edge circularity of a skirt have on the circular shape of the waistline? How would I obtain a French dart foundation pattern? Why is a five years' old foundation pattern of little value? How would you make a collar roll in the back and ripple in the front? What is the theory of "designing based on the fundamental dart"?

Patterns are made in one of three ways: by drafting, by draping fabric on a dress form, or by modifying a foundation pattern. *Drafting* is a system of drawing patterns with mechanical precision based on body measurements. It has not been found practical for the average person because of the difficulty of taking accurate body measurements, but this skill can be acquired through practice and experience. *Draping or modeling* is a more expensive method but probably achieves more artistic products because the design is created in harmony with the fabric. Original designers usually prefer this method. *Flat pattern designing* based on the manipulation of a plain foundation pattern is simple, economical, and practical. In all three methods, designers and factories make up samples or models in muslin for criticism and change them before they are developed in expensive fabrics and copied as patterns.

The college girl who is learning to be a designer or anyone else interested in creating original dress designs should learn both to drape and to manipulate the flat foundation pattern. A very few suggestions leading up to such creative work are given here for the benefit of anyone who is ambitious, industrious, and creative, but

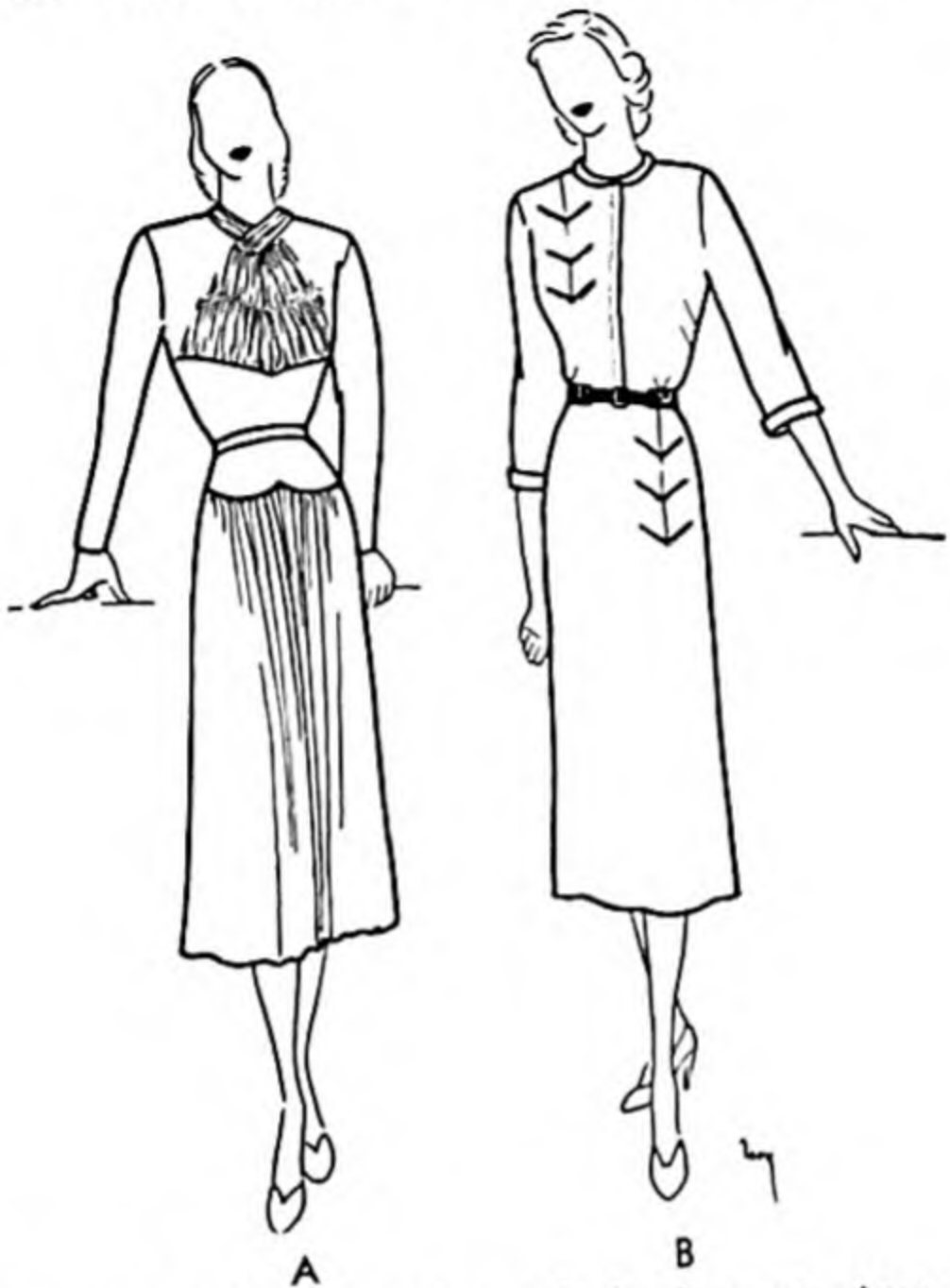

Fig. 276. Draping and flat pattern designing are two favorite methods for developing original patterns. A, designs which stress use of soft folds and are more easily developed by modeling on the figure. B, designs which stress tailored lines as darts, tucks, and yokes are better developed by the flat pattern method. A, in jersey; B, in linen or gabardine.

courses in draping and flat pattern work should come after basic dressmaking courses. A beginner learns faster if she sews at first with a good commercial pattern. She learns to appreciate good lines and true shapes of such parts as the armscye, the neckline, and the waistline. There can be no object in cutting patterns until she has learned to do good neat sewing and fitting. However, minor changes in a pattern are often desirable to make it more suitable or more attractive. This chapter tells how to solve some of the problems that dressmakers and students frequently meet. If you are fired with a passion to succeed in dress design, get one of the dress forms half normal size for practice in developing original cuts both by

draping and flat pattern work. Only one-fourth as much material is consumed, and less time and table space are required.

DRAPING ON A FORM

An up-to-date bust form can be purchased for three or four dollars. You will pay extra for the standard, or you can build one at home. Select a form smaller than your bust, waist, and hip lines. Make a French lining (princess lines) of firm muslin cut from a commercial pattern. It should be open all the way down the front with a one-inch hem allowance and be long enough to come below your widest hip line (Fig. 277). Fit this exactly to your figure very snugly. The right sleeve only is needed. It should be long and tight fitting. Mark the horizontal grain lines at bust, waist, and sleeve cap line; also the fullest point of the bust, notches for joining sleeve to armseye, CF, and CB. Pad out the dress form with layers of cotton until it corresponds exactly to your posture and size in all details. Pad the sleeve form separately. Check circumference measures with your own to avoid overpadding.

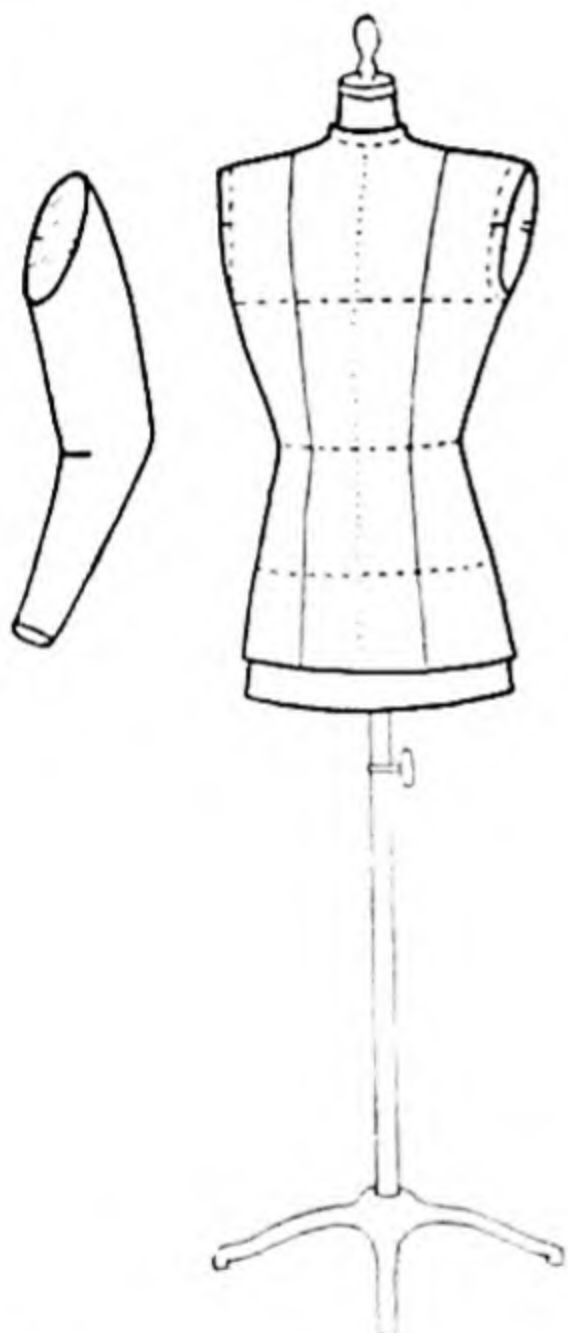

Fig. 277. Dress form padded to fit individual French lining.

The form is always useful in fitting and making over outmoded clothes. Practice on paper or muslin as much as possible.

At first, draping on a form seems wasteful of cloth. However, as you master the rules of economical placement of patterns (p. 244), you gradually learn to use the length of fabric in draping with the same economy. It is often more economical of time and material to use a commercial pattern or your foundation pattern for cutting part of the garment and then to use muslin on the form to evolve a new collar, yoke, or special decorative detail. You will be freer in your designing if you first cut the garment in muslin, fit it, and use it as a pattern for cutting into your good material. After you attain skill, you can actually pin the fabric on the form and adjust the grain and draping quality of

the fabric to suit the design you have in mind. After all, muslin and other inexpensive cottons do not drape like the better fabrics.

Grain is all important in doing any kind of draping or modeling. In learning to drape, at first select designs that have the lengthwise grain on the CF or CB of the figure. Keep the crosswise grain parallel with the floor at bust and hip. Later, of course, you will use bias more freely, such as true bias at CF, or lengthwise stripes as design lines placed crosswise or diagonally on the figure. Get the spirit of experimenting, remembering that the lengthwise grain hangs straight, is durable, and doesn't get out of shape easily. It is slenderizing. Crosswise grain is weaker, softer, and tends to hang out of shape. When the lengthwise grain is placed around the figure it will bulge out rather than hang well. (Why is poplin an exception?) Bias tends to flare or ripple; it may stretch and sag; if too tight, it clings and reveals body lines and draws up when you sit; if used in full sections, it is soft and graceful. In experimenting with grain, notice the change in light and dark, especially on such fabrics as satins, twills, pile, and napped fabrics.

Study the cloth and let it do what it tends naturally to do (Fig. 278). Don't stretch or force your fabric. Keep it fresh and clean.

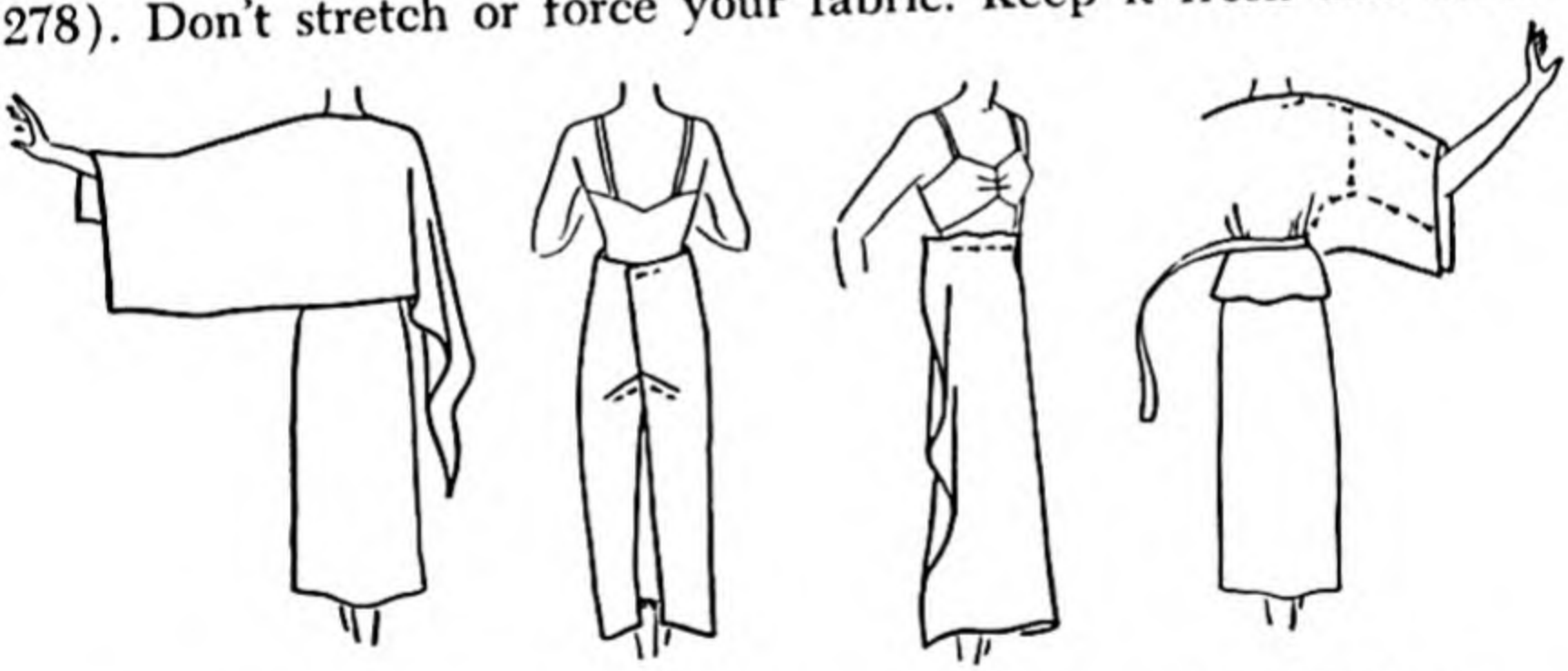

Fig. 278. Try fabric draped on yourself to get an idea of its hang.

Handle it lightly but firmly. Use as few pins as necessary. Make seams generous, at least 1″ wide, until you are satisfied with the style and fit. (Reread all of Chap. 12 and pp. 218–221.)

DRAPING A PLAIN BLOUSE

Measure the greatest length needed for the blouse front from the top of the shoulder near the neck down over the fullest part of

your bust to the waistline. Add 1″ for shoulder seam, 2″ for shirt tail, and length needed for blousing if any is desired. Measure the bust width across the front from underarm seam to underarm seam. Add 1″ for each side seam and 1″–3″ width for ease across the bust or any extra for blousing or design fullness.

Tear off a piece of muslin to these measurements. Straighten the ends and either press a crease through the center or mark the center with a pencil line or basting. If CF is not to be on a fold but open with a lap and hem, make the necessary allowance and cut two such fronts. Crease and pin the hem and mark the center of it for CF the entire length. Similarly, tear off a piece of muslin for the back after taking measurements and mark the CB. On all pieces crease mark a horizontal grain line about 9″ from the top.

Drape on the right body half of your form, with right side of fabric out, through one layer of cloth.

The Blouse Front

Place the CF of the front blouse length on the CF of the dress form high enough up to leave 1″ above the shoulder at the neck (Fig. 279, A). Pin centers at neck, bust, and waistline. Slash the top down the CF line to ½″ from the neckline. Pin the grain smooth across the left chest in several places to support the left half of muslin which you aren't using. On the right body half, smooth the material across the chest about 3″ below neckline on the grain line but don't stretch—leave a natural amount of ease. Return to the neckline and cut a curve that follows the natural high neckline and leaves a ½″ seam allowance, B. Clip it here and there to prevent drawing and to keep the lengthwise grain vertical in the chest and shoulder area.

Below the bust you will see the material hanging in diagonal wrinkles or folds or poking out away from the figure. The designer controls this excess fullness by folding in darts wherever they look best on the figure in relation to the design and the drape of the material. In blouses and dresses, it is common to see one or two darts under the arm slanting up a little toward the bust, C. In coats, a vertical dart is placed from the shoulder seam toward the bust, but in this case the horizontal grain line will curve up as it approaches the armhole, D.

The larger the bust the wider the dart will be. Since wide darts

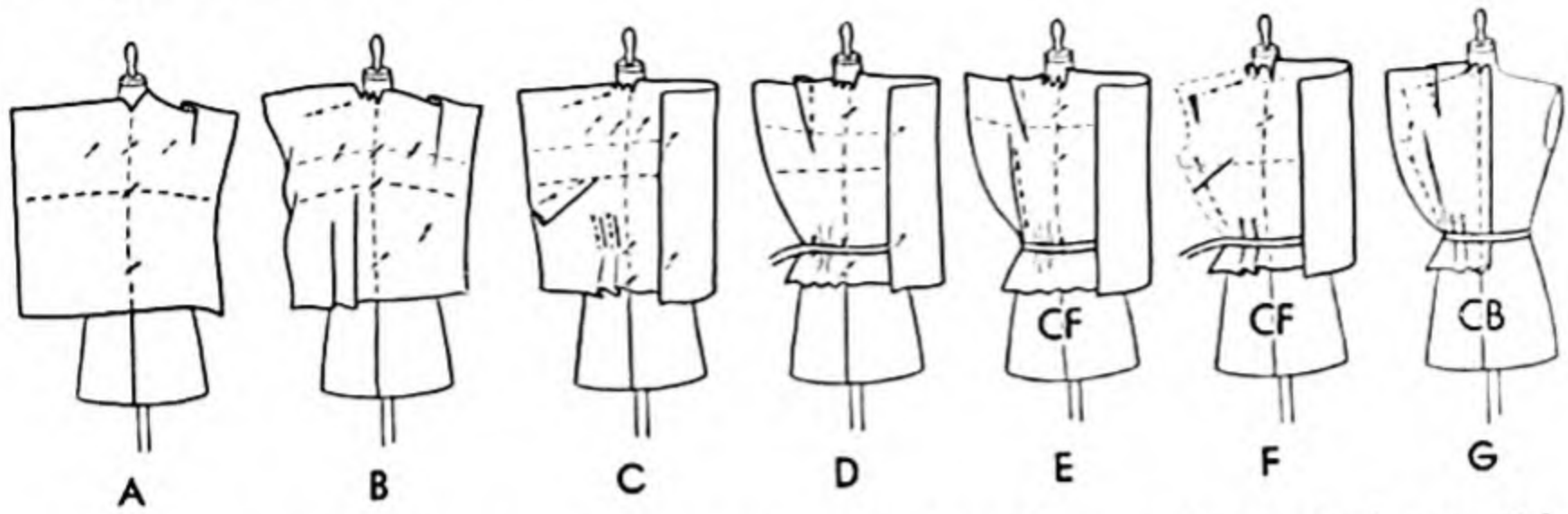

Fig. 279. Modeling a rectangle of muslin into blouse; A, B, C, front with darts below bust; D, front with excess in shoulder dart and waistline gathers; E, *blade* pinned in front; F, front completed by outlining seams with pins and cutting; G, back developed same as front.

are bulky and disturb the grain noticeably it is good designing to distribute the excess material among several darts. Hence, it is good practice to use part of the excess as darts at the waistline, C, or as gathers, D. Sometimes a long dart from the waistline up to the bust meets the shoulder dart to form one continuous line called the "*French dart line,*" commonly used in princess styles and jackets. The total excess fullness hanging free from the bust can be pinched up in one large dart—we call it the "*basic or fundamental dart.*" It may radiate in any direction away from the point of bust.

In folding the darts, keep the side toward the CF on the straight of the goods or nearly so. Fold so that on the wrong side vertical darts will turn toward CF and horizontal or diagonal darts will turn down. (It may give you a better idea of the effect if you fold and pin the cloth like a pleat with all the excess turned under.)

Keep watching the effect on the crosswise grain line.

Ease. After deciding where to place the darts, pin in an allowance for ease, E. Beginning with nothing at the chest (already smoothly anchored) pin in a lengthwise fold in front of the armscye to bridge the hollow between the shoulder and bust. Some tailors call this fold the "*blade.*" It should be like a dart tuck tapering from the chest to a width of ¼″–½″ in the hollow, continuing toward and disappearing in the bustline. (See Ease, p. 343.) Additional ease should be arranged over the bust as desired—a minimum of one inch is somewhat standard for half the front. Pin a tape around the waistline to hold in the desired fullness and establish a waistline. Unpin the blade and test for effect.

Seams. With the ease, blade, and darts pinned in place, next locate the shoulder seam a little back of the highest part of the

shoulder. Fold the cloth on the line or mark with a line of pins along a tape pinned in place to help you visualize the effect. Cut to leave a 1″ seam allowance, F.

Shape and trim the armscye, leaving ½″ seam allowance. A string or tape can be held in place while you establish this curve with pins, pencil, or chalk. The muslin lining on the form and your previous experience with good patterns will help you to attain a good shape. Be sure the curve leaves a shoulder extension about ½″–¾″ wider than the narrowest width of chest (illustrated by the triangle at the shoulder in F).

Crease and cut the underarm seam 1″ wide so that it seems to be a continuation of the shoulder seam, perpendicular to the floor, and about midway from front to back on the form.

Cut a seam allowance at the bottom below the tape which has established the waistline.

The Blouse Back

Proceed as in draping the blouse front (Fig. 279, G). Pin CB of fold or hem on the right half of the figure. Then anchor the crosswise grain across the widest part of the back—about the center of the armhole. Slash CB at neck.

Pin a narrow vertical dart to take up excess fullness extending into neck or shoulder line. This is the fundamental dart of the back—noticeably smaller than the front because the bulge of the shoulder blade is less than the bust bulge on the front.

Pin in a blade tapering from nothing at the broadest width of back line (about 3″ down from neck) to ¼″ width at the base of the shoulder blade. Add about 1″ extra width for ease in the back of the blouse, as you did on the front.

Trim the neckline as in front. Crease the shoulder seam to match the front shoulder seam, allowing 1″ seam.

If darts are not used at the neck to keep the grain straight above the width of the back, ease the extra fullness into the shoulder seam where it joins the front shoulder seam. You will recall that most commercial patterns have the back shoulder seam cut ¼″–½″ longer than the front for this reason.

Establish the armscye curve with tape, provide a shoulder extension, trim to leave 1″ seam allowance, and establish underarm and waistline seams as you did for the front of the blouse. Keep the crosswise grain straight across the shoulders.

Remove the pins in blades in both front and back to see if the ease appears adequate.

Correction. Remove the muslin from the form, and outline seams and darts with chalk or pins so that the front and back may be separated and laid out flat on a table. Fold along CF so that the right half is on top of the left half—have grain lines straight with table edges. Of course, the darts are opened out flat.

Use a yardstick to chalk the darts and seam lines that are supposed to be straight. Use chalk to correct all curves. Use a tracing wheel to mark the left half now underneath. Cut out, leaving accurate, adequate seam allowance.

Approval. Baste in darts and seams and have a fitting to determine the efficiency of your method and the trueness of your dress form as to size. Correct the blouse, then put it back on the form to observe relationships and note changes for future draping.

Decorative Details. Pin on buttons of cardboard, pockets, and belts of paper or muslin to determine the most effective location and size. Mark with chalk locations for buttons, buttonholes, etc.

Providing Fullness. Tucks, pleats, smocking, and decorative darts in addition to the basic or fundamental dart are decided upon by pinning these fabric details tentatively on the form. Mark locations with pins or pin in temporarily. Remove the muslin from the form and baste, stitch, and press these details. Then replace it on the form and continue with draping and cutting.

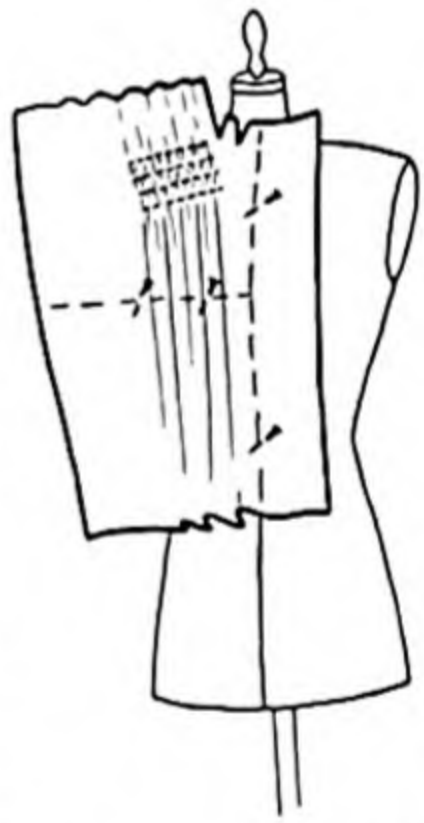

Fig. 280. Shirring (tucking or smocking) prepared before pinning to form.

For shirring, place a row of gathers across one end of the fabric about 3″ from the torn edge and others 2″ or 3″ below (Fig. 280). Pin the CF on the form, then draw up the gathering threads until the desired fullness is provided. Stick in a few pins to keep the shirring spaced to suit and the crosswise grain parallel with floor. Then cut seams.

Do not have gathers closer to the armhole than 1″ at the shoulder seam. The thinner and softer the fabric, the fuller the gathers may be. At the waistline adjust them so that straight lengthwise folds result—no diagonal ones. There should be no gathers under the arm—most of them should be directly below the shoulder and bust.

DRAPING A TWO-GORED SKIRT

Cut or tear two lengths of material each about 4″ longer than your skirt measures and several inches wider than such a skirt usually measures. Either measure some typical skirts or read the amounts given for hem lines on commercial patterns; or use two full widths of material with which to experiment and cut away what is not needed to suit the style you have in mind. Straighten each piece, press, and mark the lengthwise center.

Pin the CF of muslin on the CF of the form with the top edge several inches above the waistline. *The more circularity desired at the hem line the higher this extension must be.* Slash on the center down to ½″ above waistline. Pin the material in several places on the left body side of the dress form to support it while you work on the right body half (Fig. 281).

About 7″ below the waist, smooth the horizontal grain straight around the hip line. If the skirt is to have considerable flare at the bottom, permit the grain line to drop as it approaches the side seam, A. Insert pins as you work around the hip line. Ease in just a little width here so it doesn't appear tight.

Slash down from the top toward the waistline and smooth the

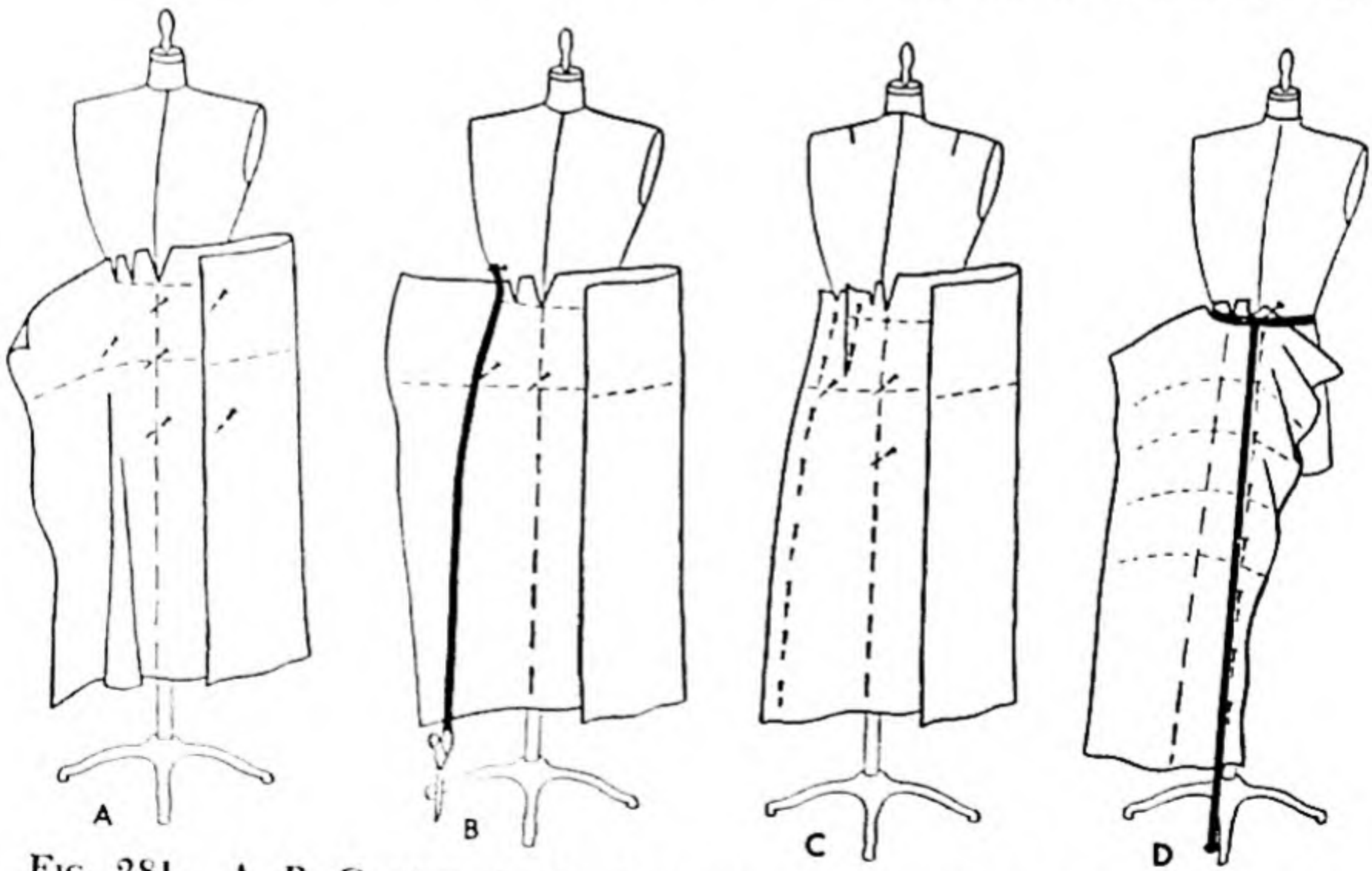

FIG. 281. A, B, C, steps in draping a two-gored skirt. D, draping a four-gored skirt.

material over to the side hip. A string or tape around the waistline will help you establish a good curve to be outlined with pins as you pin the cloth to the form. The material should fit the waistline neatly, even snugly, but do not stretch it—on a straight skirt generally retain 1″ of ease in the total waistline or ¼″ per quarter.

For the *side seam,* hang a tape weighted at the bottom to form a line continuous with the underarm seam of blouse, B. It should divide the front and back of the form about equally, and end on the ankle of the person. If the lining was properly fitted, the line of the lining could be followed in establishing the line on the skirt being draped. Gently pull forward as much of the muslin as you want in the lower flare. If more flare is desired, lower the (horizontal) grain line both at hip and at the waist; perhaps raise waistline at CF to permit this. If less flare, raise the grain line at hip and waistline. (Less flare is shown in, B, than in, A; hence, hip grain line is more horizontal.) Use chalk or pins or make a crease mark along the tape to establish the seam line. Note that this line is a slight curve from the hip to the waist and a ruler-straight line from hip to hem. If the skirt is pencil slim, there will have to be a waistline dart (or two) as in back, C.

Cut away the remainder of the cloth, leaving allowances for a ½″ seam at waistline, 1″ at side seams, 2″–4″ at hem as desired. Use a yardstick to chalk or pin the hem line—an even distance from the floor. If you are draping in muslin, the hem allowance is often omitted to save cloth.

To drape the back half, proceed as for the front, except that a dart from the hip line to the waistline is necessary if a straight line skirt is desired, C. If much circularity is desired in the lower skirt, no dart is needed. Make the dart after you have pinned the crosswise grain straight around the hip line. It should appear to be at right angles to the waistline almost on the grain line. Don't slant it too much.

This fundamental dart, of course, may be changed to gathers or to two or three smaller darts to suit your fabric, your figure, the fashion, or your fancy. Some designers who are also good dressmakers even make them curved, and that is where dress designing is so much fun. But you must be a good technician to try such stunts (Fig. 276). A dart is often required in the front, too.

If you want pleats, fold them in tentatively on the figure, remove the fabric to a table, and pin them in most accurately with a gauge

or ruler, perhaps, baste and press. Return the fabric to the form and proceed.

DRAPING A FOUR-GORED SKIRT

At present, the four-gored skirt is cut with seams at CF, CB, and side hip. For a flared silhouette, have the hip seam quite bias. For a straight line silhouette, have the hip seam line very nearly or exactly straight, and the center seams on the bias. A moderate flare may be obtained by having the center of each gore on the straight with both center and hip seams moderately bias (Fig. 281, D).

Estimate the desired width at the hem line and cut two lengths of material equal to skirt length plus 4″–10″ extra for use in swinging in the desired circularity. Press and mark the center lengthwise grain line and a crosswise grain line about 10″ below the top edge.

On front, place the straight lengthwise grain where you want it —at side hip, CF, or halfway between. Pin at the hip, waist, and several places below so that the extra length is above the waistline. At the hip line smooth the material around the hip on the crosswise grain line for 2″ or 3″ above a point where no circularity is desired. Let the grain line drop gradually as you throw flare or circularity into the hem line. Insert pins at the hip line to establish the flare. If there is too much flare, raise the grain; if too little, drop it lower. Smooth the material snugly up toward the waistline and slash down from upper edge to the waistline. Insert pins at the waistline and remove pins at the hip line. With tape establish and mark waist and side seams.

The back is draped in the same manner.

DRAPING A SLEEVE

If the muslin sleeve lining was fitted skin tight, an allowance of 2″ ease must be allowed in the width of an average sleeve, but if the muslin sleeve lining was fitted as just a plain snug-fitting sleeve, you will not need to make this allowance in draping. Cut or tear a piece of muslin 2″ longer and 2″–4″ wider than the sleeve form. Straighten the muslin, press it, and mark the lengthwise center and a crosswise grain line about 7″ below the top.

Pin the lengthwise grain line on the center top of the arm from armscye to elbow and the crosswise grain line straight around the

base of the cap line (Fig. 282). Keep the lengthwise grain going straight up to the armscye and pin it near the armscye line. Turn the arm over and pin in the underarm lengthwise seam to match the one on the form or the blouse underarm seam. Where the elbow bends, ease in excess fullness or fold in the fundamental dart in the back so that no diagonal wrinkles are found on the front of the arm. Both seams slant, but the back edge is more bias. Keep the seam so it ends at the wrist on the thumb side or center of palm. Shape the wristline in a smooth curve. Mark for ½″ seam allowance at armscye and wrist, 1″ for the side seam.

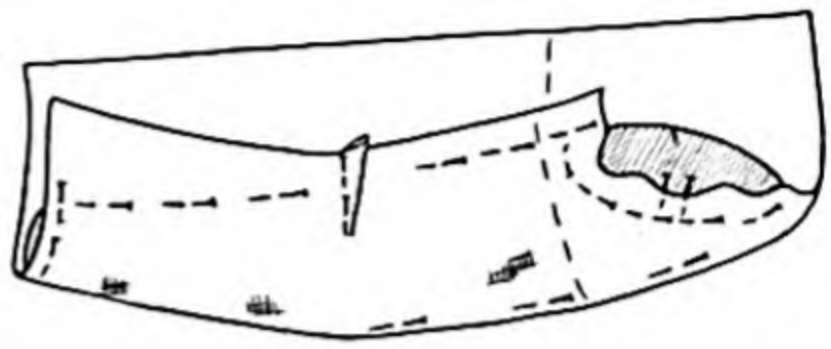

Fig. 282. Modeling a sleeve on padded arm.

Short, puffed, and full sleeves will not need the elbow dart. Fullness and circularity can be added in the same manner as in skirts. A short shirt sleeve will have the crosswise grain line rising above the cap line on top of the arm and less fullness to ease around armhole, but more at lower edge.

FLAT PATTERN DESIGNING

Any good plain commercial pattern that fits you may be used for a foundation pattern. Some of the pattern companies design a pattern for this purpose. Frequently it has princess lines, incorporating the French dart; many designers prefer to work with it (Fig. 288). You can use a skirt in one size and a blouse in another size if your measurements differ from standard proportions. Some patterns are

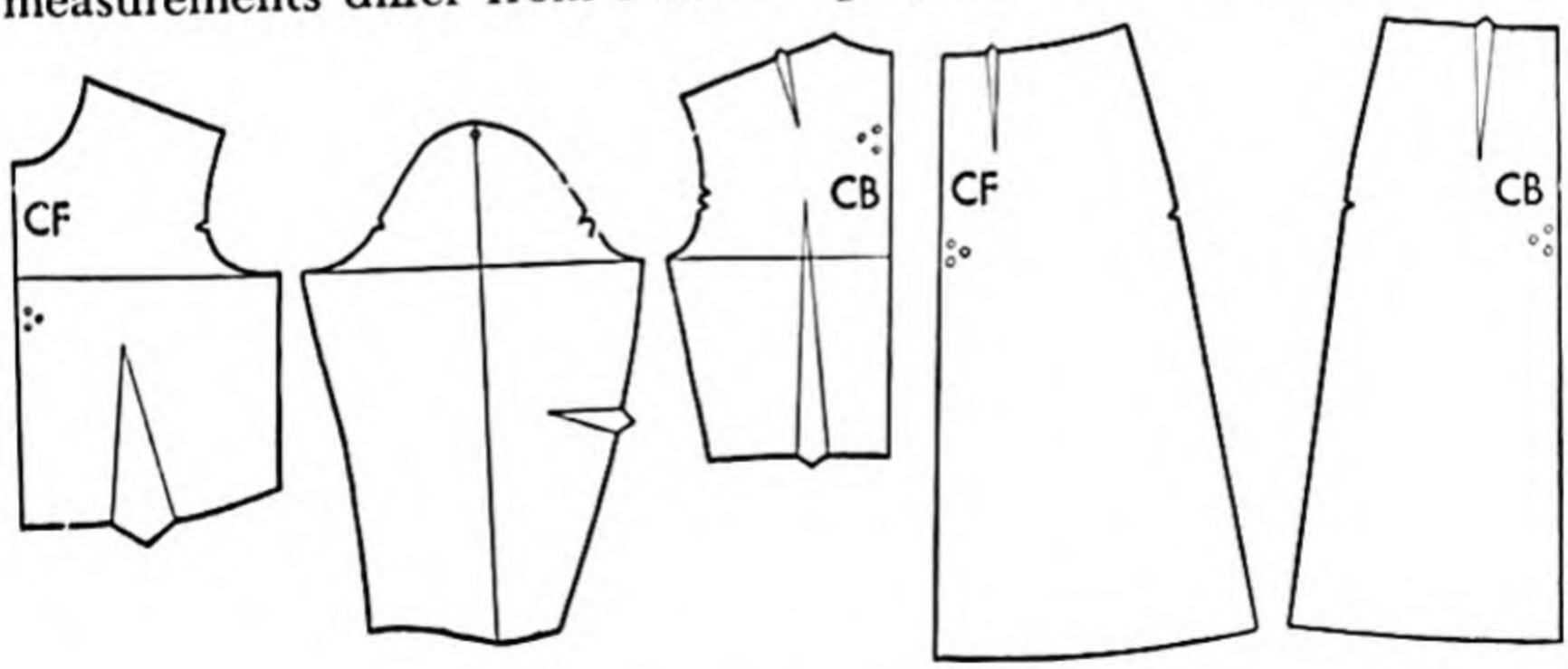

Fig. 283. A foundation pattern with a fundamental dart in each piece.

designed for tall, medium, and short women. However, for most modern clothes a pattern similar to Fig. 283 is most satisfactory. Such a pattern has been variously designated as a basic pattern, flat pattern, foundation pattern, block pattern, or *sloper*. As fashions change, you will need a new foundation pattern if you do much designing or creative dressmaking. It consists of five pieces—front and back blouse; one-piece, long, tight-fitting sleeve; front and back skirt. In good foundation patterns, a fundamental dart occurs in each piece pointing to a definite body bulge.

Simple dress patterns varying from the standard foundation pattern may be changed slightly to achieve an entirely different effect (Fig. 284).

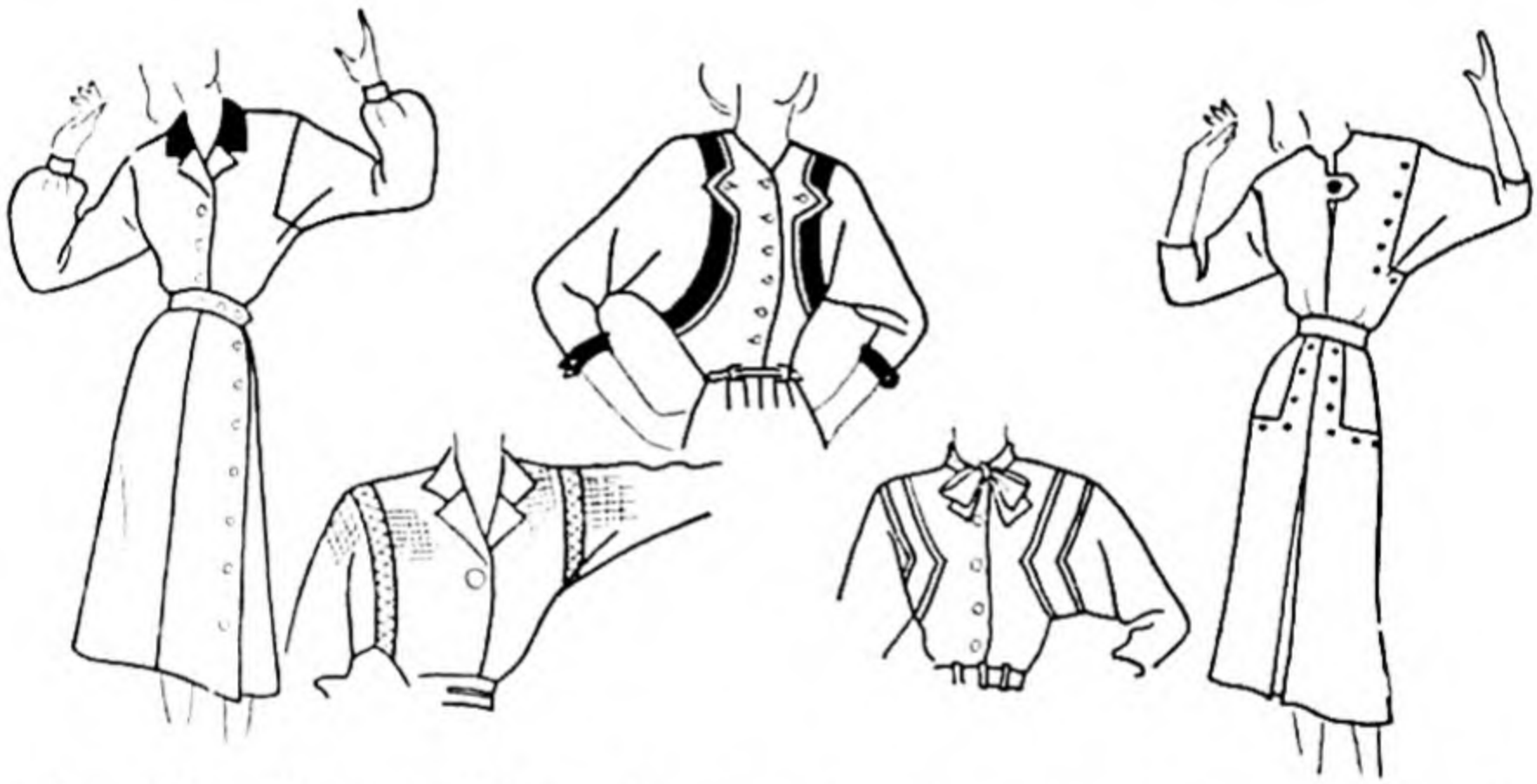

Fig. 284. Use one dolman-sleeved pattern to make different designs. Pin the sleeve pattern to the blouse pattern seam line on seam line. Draw a new shape for a different style of armhole. Cut apart on line and add seam allowances.

MAKING A FOUNDATION PATTERN

Copy the best commercial pattern you can secure on plain paper and alter it by fitting or checking body measures. Cut and baste a muslin or gingham dress by this pattern. Fit it until you are satisfied with the complete appearance. Mark the fullest point of the bust.

Correct the original paper pattern by measurements and redrawing lines, rather than by ripping the garment and making a copy of it, for in so doing you may stretch the grain out of shape.

Remove all seam and hem allowances for convenience in designing.

Make a copy of the pattern on Manila tagboard. Cut out darts and armscye notches. Use a yardstick and a tailors' curve, if available, to true up all lines. Be sure that adjoining seams are equal in length, allowing for differences due to darts.

Relocating the Fundamental Dart

A useful technique in manipulating a pattern is to change the location of a dart from one part of the design to another. Follow the plan below whether you are working with front or back, blouse or skirt or sleeve.

1. Make a pencil copy of the pattern and outline the dart (Fig. 285, A).

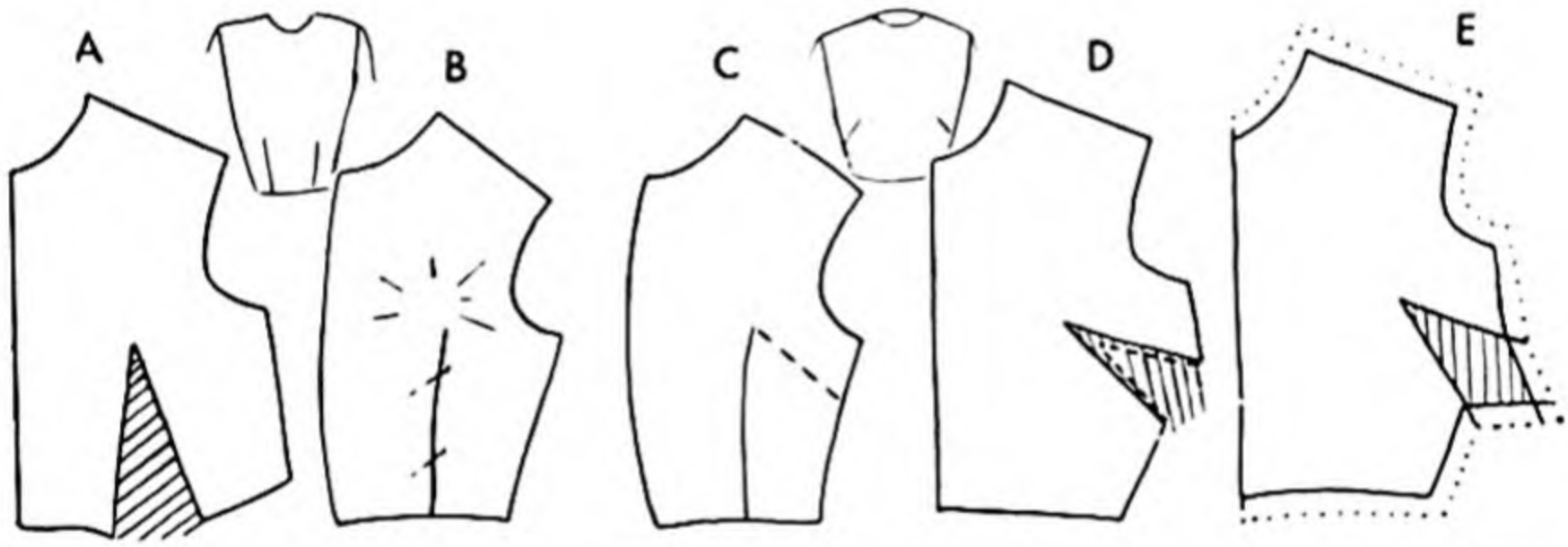

Fig. 285. Steps in changing the location of the fundamental or basic dart.

2. Fold and pin in (or Scotch tape) the dart to end at the point of a bulge on the body. Be careful not to wrinkle or mash it flat on table. Note the molded hemisphere produced, B. Trim along silhouette seam lines to true up any irregularity caused by the dart.

3. Before a mirror, sketch a line for the new dart where desired, C. It should point toward the bust if possible. Lay the pattern on a table and draw in the new dart line with a ruler.

4. Cut on this line to point of bulge until pattern flattens out, D. The pie-shaped piece is the new dart. A long dart ending on the point of the body bulge is seldom becoming, so the point of the new dart may be drawn 1″–2″ shorter. Trace around entire pattern with a tracing wheel.

Temporarily pin in the new dart folded correctly. Use a gauge

to add ⅝″ seam allowances and cut across end of folded-in dart. Unpin and pattern is ready to use.

Changing Basic Dart into Several

A single basic dart is bulky and likely to pouch at the point; nearby seams are so bias that they are difficult to stitch and press into a smooth set. Several darts instead of one will distribute the bias quality and being narrower can taper better and be shorter. Recall that the large bust requires a wider dart than standard figures—little girls look fine in a single dart, the big girl needs more darts.

Begin by folding basic dart (or darts) in a copy of your pattern (Fig. 286); Scotch tape or pin in position to create a bulge, A. Draw

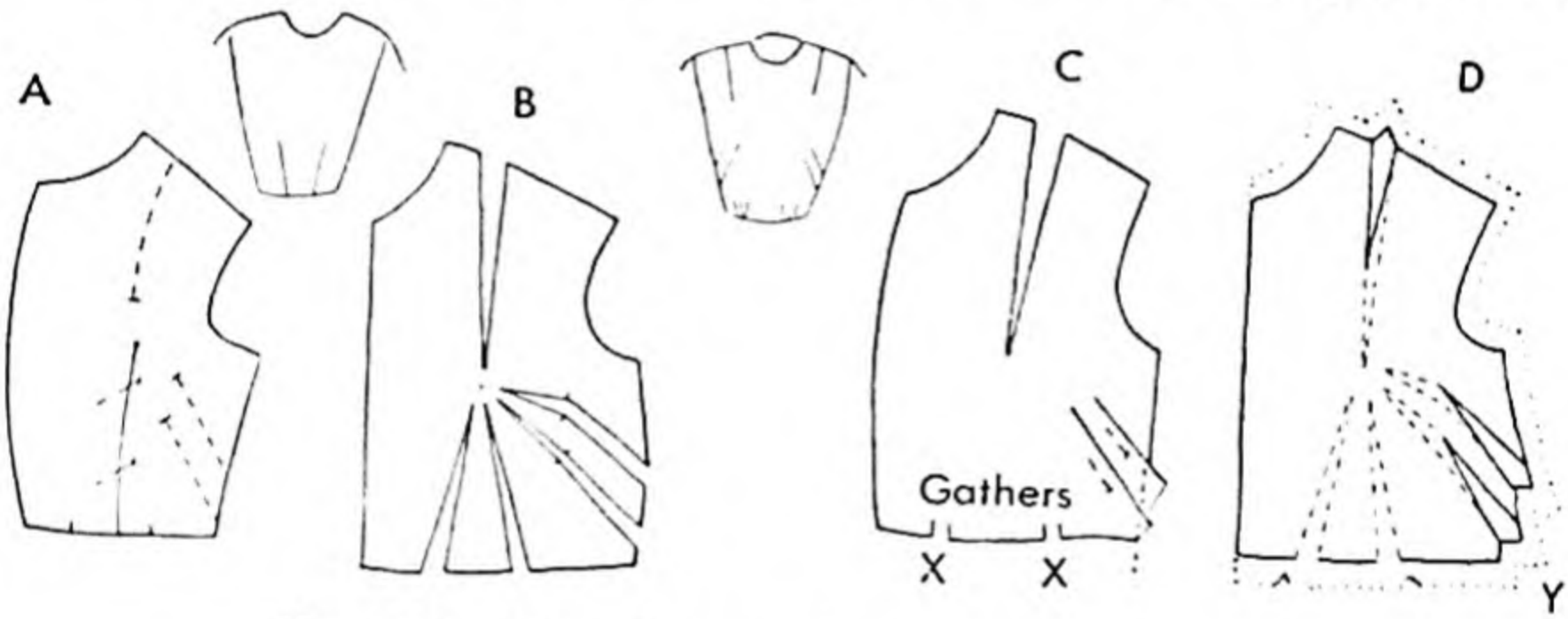

FIG. 286. **Changing one basic dart into several.**

in new dart lines—two to show beginning and ending of a group of gathers if desired at waistline. Slash on new dart lines, B, and continue to point of bulge to flatten pattern. Copy exactly the resulting darts and complete pattern shape on fresh paper. Draw each dart as short as you want it but retain size at wide end. Leave darts open that are to become gathers or ease, *x;* fold in true darts or dart tucks and pin in place, C; correct broken seam line, *y*, with tracing wheel marks; D, add seam allowances and cut out before unfolding darts. The space included in the two narrow darts at waistline is marked with notches between which are the gathers.

This technique is used in the blouse back to move the short vertical dart from the shoulder seam to the neckline; or the elbow dart in sleeve to a vertical position.

Redrawing Slight Change in Location

On page 216, are given directions for shifting the location of a dart not over 2″ by drawing.

Adding Darts for Decoration

The basic dart may be drawn in a more decorative manner than the standard locations but if it fails to point toward the point of the bulge wrinkles will follow. If you want other darts for added fullness or for decorative effect draw them as desired, *a* or *c*, on a copy of your fundamental pattern (Fig. 287). If one or several, *b* and

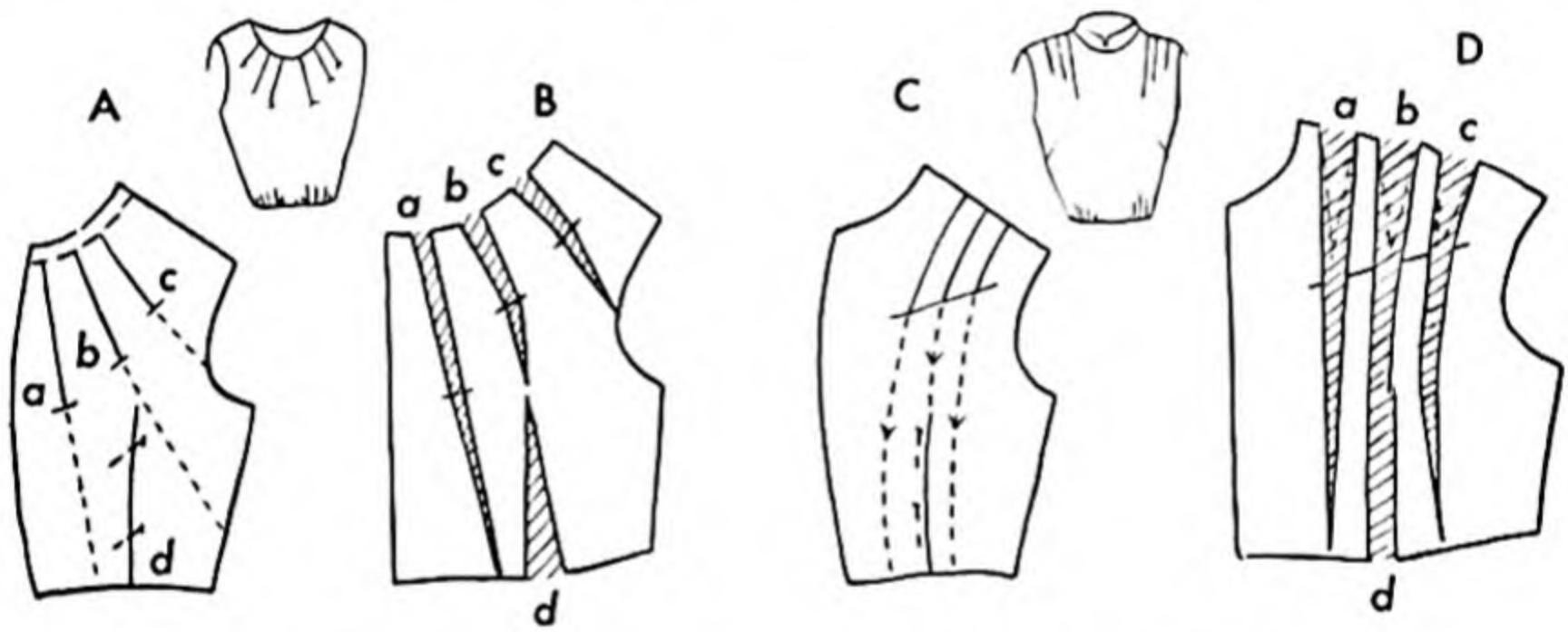

FIG. 287. Adding darts for decoration or extra fullness.

d, cross the fullest point of bust then the basic dart is used, but those that point elsewhere, *a* and *c*, should be directed to but not through the opposite side of the pattern. Slash and spread to make darts as wide or narrow as desired, B and D. In these cases part of the basic dart was used in *d* to provide gathers; you might close dart *d* and make a new bust dart under the arm (Figures 285 and 286).

Complete pattern by drawing tapered darts for *a*, *b*, and *c*, as in D, or leave as cut for dart tucks, B. Add seam allowances. Leave dart *d* open for gathers according to illustration.

The new decorative darts may be left unstitched and thus converted to gathers or shirring. In D, preserve the shoulder convex curve.

Shortening a Dart

Darts ending exactly on point of bust accent it. Full figures do not find this very becoming. On suits a long shoulder dart is better concealed under a pocket or other decoration otherwise it may be converted into a shorter one (Fig. 286, C and D). If the dart is wide it cannot be tapered without pouching, hence the obvious advantage of several narrow darts or one at shoulder and one at underarm. To shorten retain the dart line nearer the CF because it is straighter grain and redraw a new diagonal for the other side of the dart, D; refold and correct seam line at wide end of dart. The underarm and waistline darts may be corrected similarly or by centering the new dart within the old one (Fig. 285, D).

Shape or style darts through fitting and stitching in shaped curves (Fig. 137, p. 334). If a straight military effect is desired stitch on ruled lines, preferably interfaced, and probably finished with stays.

Using the French Dart Pattern

Place the two pieces of a French dart blouse pattern flat on a fresh piece of paper. Draw around the front section first and locate the point of the bust.

Place the side section next to it with the points of the bust matching (Fig. 288). If the lower halves touch, the wide fundamental

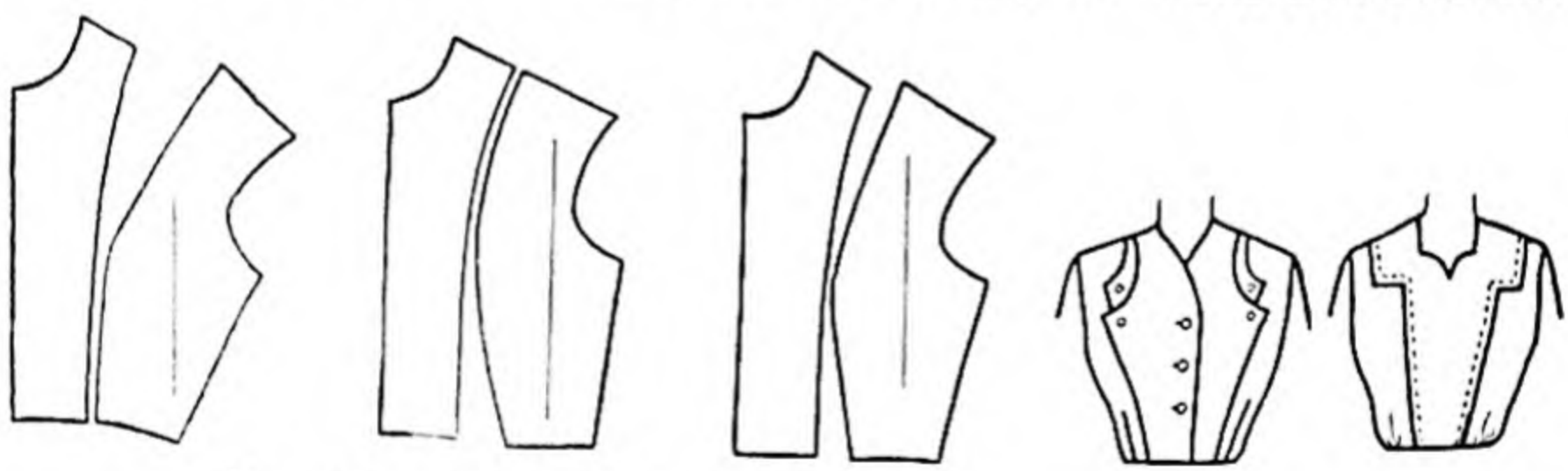

FIG. 288. Manipulation of French dart basic pattern.

dart is thrown into the shoulder seam. If the upper sections are matched, the fundamental dart is thrown into the waistline seam. If the dart is divided partially between the shoulder and the waist, the side section is not so bias and the darts are less bulky. Variations are easy if a design line crosses at the point of bulge.

MAKING A YOKE PATTERN

Make a pencil copy of blouse pattern with waistline or bust dart pinned in to produce a smooth shoulder and the molded bulge at the bust (Fig. 289, A).

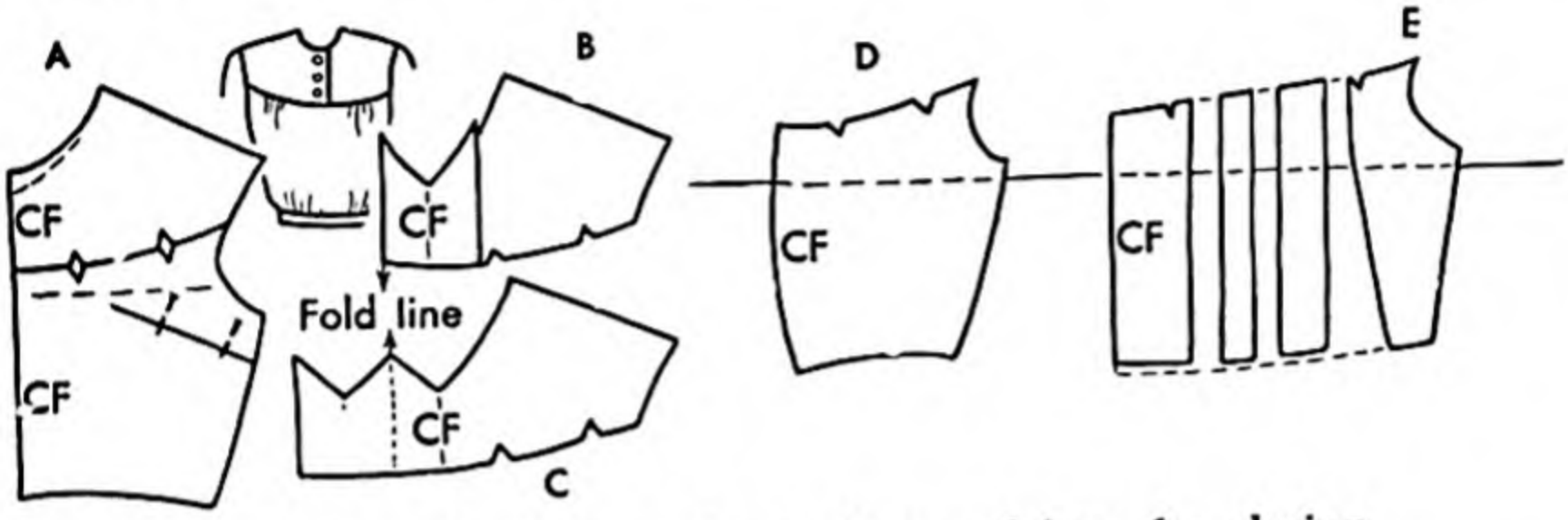

FIG. 289. Designing yoke, gathers and hem for closing.

Sketch in or trim away or build up to obtain a neckline which is becoming and in harmony with the proposed yoke. Sketch in the yoke line. Avoid obvious space divisions such as cutting the shoulder in half, or a yoke so deep that it cuts the blouse length evenly in half or overaccents the bust. Hold it up on you before the mirror and criticize it. Improve the lines flat on the table, working on the right body half only.

On the yoke line, draw two pairs of notches to indicate the beginning and ending of gathers. Cut the pattern apart on the yoke line drawn in. (If there are no other changes in the design add seam allowances.)

Adding a Hem to Yoke or Blouse Opening

On a piece of paper, fold to the wrong side a hem for the overlap three times as wide as the buttons you plan to use. Label the crease "fold line" (Fig. 289, B). Draw in CF line. Mark location of buttonholes (Fig. 220, p. 461), so that the center of the button rests on the CF. The outer rim of the button must come ⅛″–¼″ back of the fold line.

With the hem creased back, fold down the CF line. Place the CF line of the original yoke (or blouse) pattern on this folded CF line.

Draw around the pattern. Add a seam allowance and cut out, over all the creased folds, retaining any notches. Remove the pattern,

and unfold all creases, C. Note the jagged edges made where folds entered curved or slanting seams of neckline.

GATHERED SECTIONS

Draw a horizontal grain line on the pattern at right angles to the center front or back (of blouse or skirt) near the bust (or hip) line (Fig. 289, A and D). (For gathers in a sleeve pattern, draw the horizontal line at the base of the cap.)

On a fresh piece of paper, larger than the pattern, draw a new horizontal grain line at right angles to a lengthwise grain line or the edge of the paper. Lay the pattern on this new line, D.

Slash the pattern lengthwise across its horizontal line wherever you want gathers in three or more places from the bottom of the pattern up through the top, E. The number of slashes to make depends on the location in the pattern. In the skirt waistline curve little change would result whether one or three slashes were made. Several slashes are required to produce a gradual curve in the top of the sleeve or blouse neckline.

Spread the slashes apart the desired distance. The *amount of spread* is determined by gathering several inches across one end of the fabric and holding it up on the body in the right place. Usually a total of 1″–2″ on each side of a blouse is sufficient. Keep the old horizontal line on the new one and *pin* the slashed pattern pieces in place, E.

Draw in transitional lines across the slashes. Add seam allowance.

TUCKED SECTIONS

Tuck a piece of cloth first, then press it and use it to cut pockets, yokes, collars, insets, and belts (Fig. 290). Such decoration is attractive, easy to launder or press, and durable. Tucks in the front of a blouse may be stitched full length or just a few inches down from the shoulder. The fullness thus escaping is temporarily pinned or basted in while the pattern is placed on top to cut it. (Or the tucked piece may be pinned on the dress form and cut out.) Procedure is as follows:

1. On the pattern lightly draw in lines to represent your idea of the size and spacing of tucks. Estimate the extra width of fabric

required, allowing two times the width of each tuck. For example, if you have four ¼″ tucks on each side of the CF in your plan, they would require four times ½″ or 2″ extra width on one half of the blouse pattern.

2. On previously straightened material, measure off the amount required for the width of the blouse plus the 2″. Add about 1″

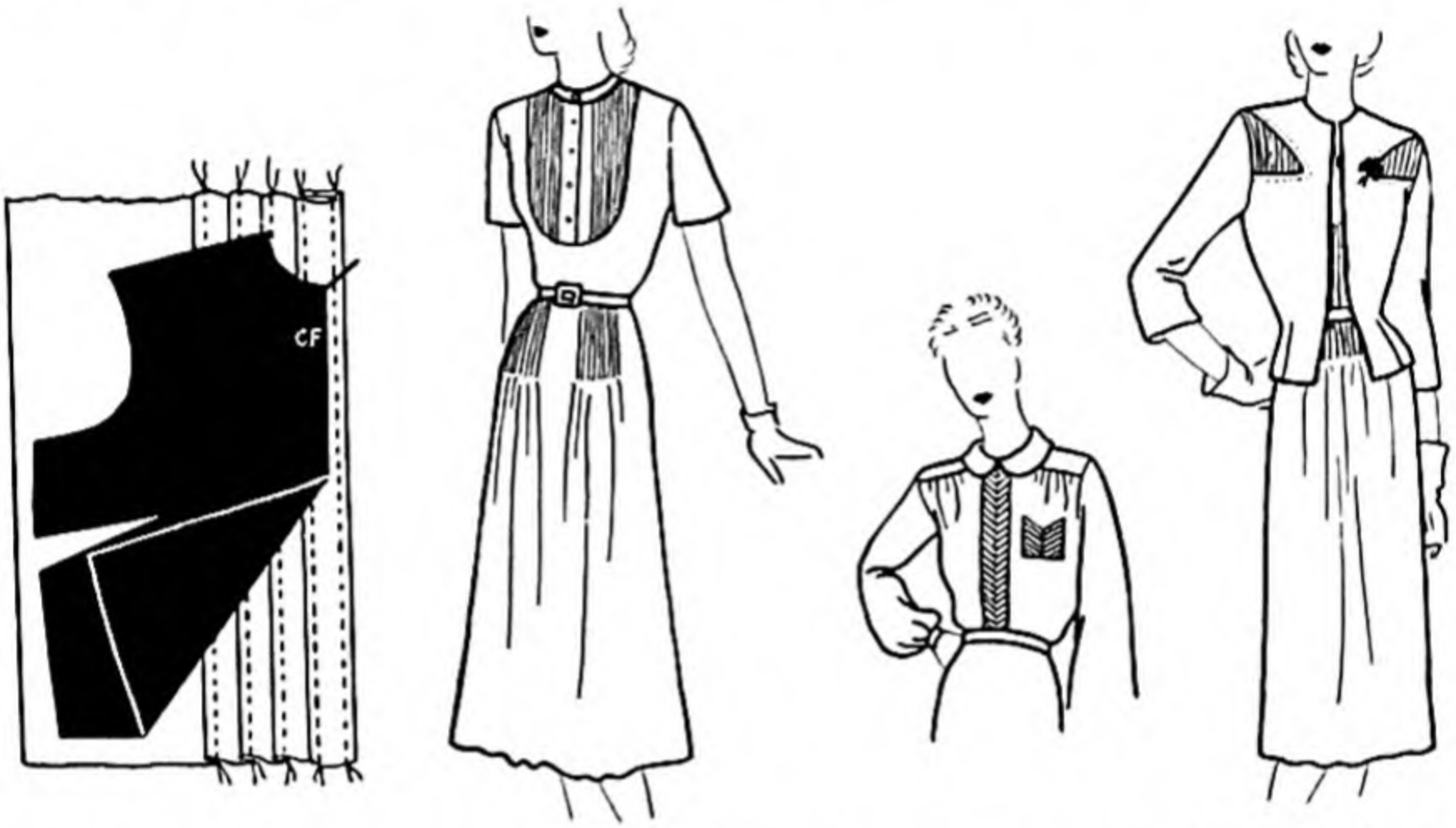

Fig. 290. Tucks made in cloth before placing pattern or modeling on a form.

extra for possible "take up." Mark the CF by basting or creasing down the cloth for a distance equal to the length of the blouse.

3. Use a cardboard gauge to crease, baste, and stitch the four tucks on one side of this line (Fig. 138, p. 335), and four on the other half. By using the tucker you may make tucks more evenly without basting.

4. Press the tucks in the proper direction and lay straight on the table. Place the pattern on top of the tucked section and cut out —adding seam allowance if there is none on the pattern.

ADDING PLEATS

Draw lines on a copy of the pattern where the folds of pleats are desired. Slash on the lines and separate each twice the width desired for each pleat. Copy on fresh paper and fold in pleats, before cutting across seam lines.

PROVIDING CIRCULARITY

A gore, a sleeve or a collar may have circularity provided or increased by *slashing* from the outside edge up to, but not through, the opposite seam line and *spreading* the slashes apart. Slash only where circularity is desired (Fig. 291). Spread as much as desired. To know how much you do desire experiment by holding the cloth up to you.

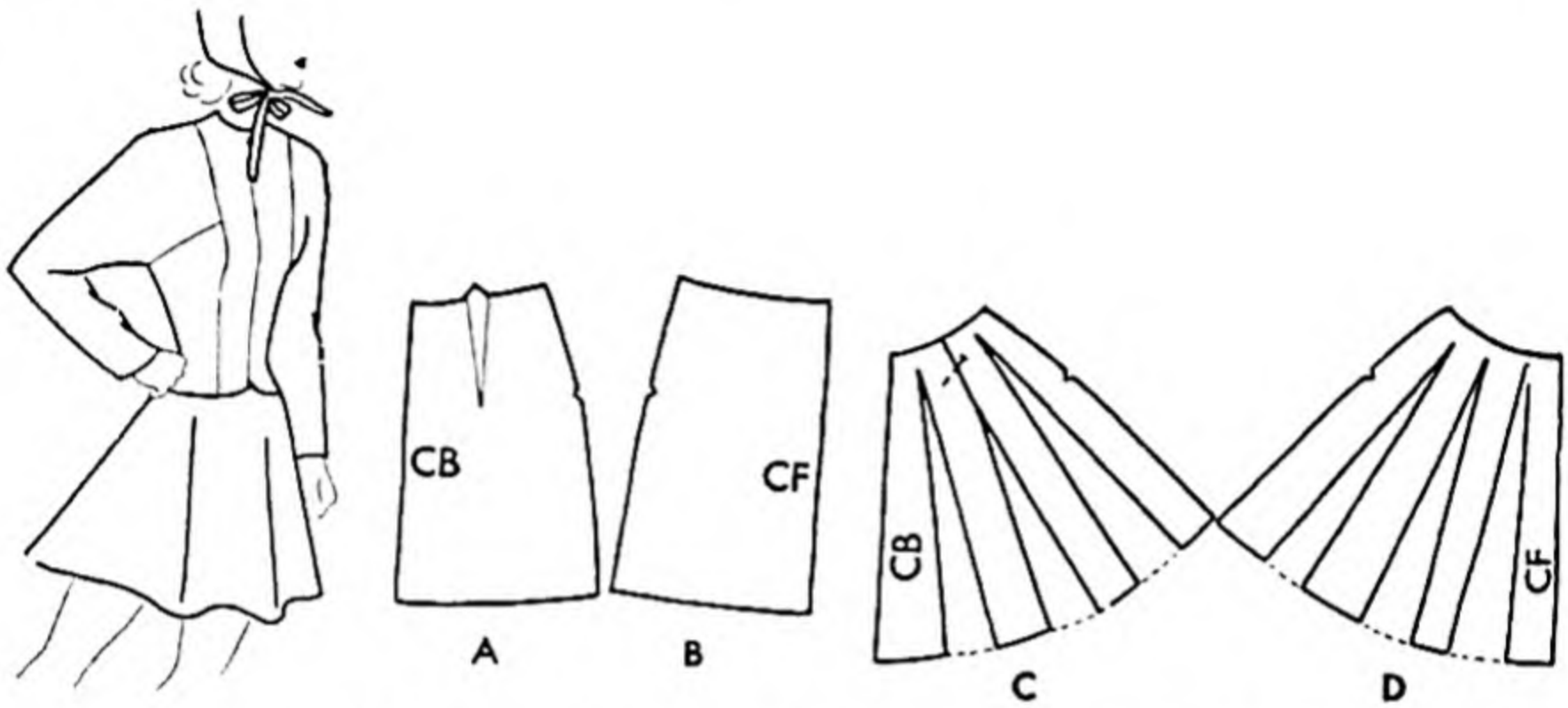

Fig. 291. Providing circularity by spreading slashes.

In a full skirt such as a skating costume where a great deal of circularity is added, the skirt cannot fit snugly around the hips, but there should be no gathers or puckers at the actual waistline.

Where only a moderate amount of flare is desired, pin in the darts which create the bulge that fits the hip. Then slash the pattern from the bottom up to the point of the dart and let it spread out flat (as shown in the back of Fig. 291, C).

Any collar, ruffle, cuff, godet, gore, peplum, frill or jabot can be made to have more circularity or ripple by slashing and spreading at the exact point where the ripple is desired. Circularity would be *reduced or removed* by folding out a dart—wide at the outer edge and tapering off to the opposite seam.

Puffed sleeves and peasant sleeves cut by this method may be flared at the bottom or at the top (Fig. 292). Puffiness or blousiness is provided in two ways—increased width and increased length. Hence, in adding circularity by spreading the outer edges of slashes, it is often advisable to extend the silhouette as indicated by dotted

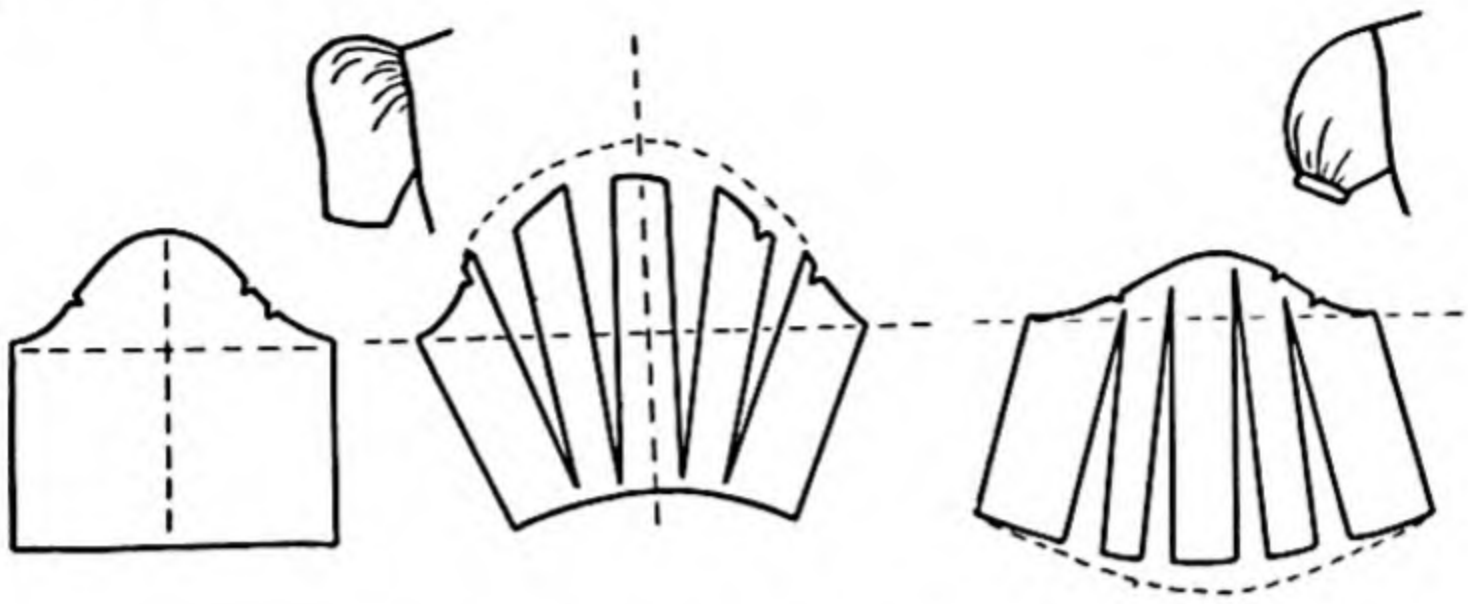

FIG. 292. Puffed sleeve patterns.

lines. How much to add depends on the material and the size of silhouette you wish to produce. Either hold the material up to yourself to estimate the amount or measure a similar garment.

CUTTING SHAPED FACING PATTERNS

A facing is necessary on edges that are not straight enough to be hemmed. Shaped or fitted facings are easier to apply than bias facings. Turned to the inside of a garment, they are usually cut 2½″ wide or wide enough to cover piped buttonholes. Turned to the outside of a garment, they make a decorative finish adaptable to many interesting shapes.

Before cutting the facing, be sure that the edge to be faced has been correctly fitted and cut in the most becoming shape. If any changes are made at the first fitting, make the same changes in the pattern. For example, if a round neckline in fitting was changed to a V-neckline established by a line of pins, the actual cutting should have been done on the table, not on the figure, with the garment folded in the center so that the right and left halves were cut at the same time. The piece cut off should be pinned to the pattern so that it can have exactly the same kind of piece removed. Pin in any darts that run into the neckline—look for these at the back of the blouse.

Copy the corrected pattern on a fresh piece of paper. Label CF and CB and copy the lengthwise grain line (Fig. 293, A)—especially for pieces to face armholes of sleeveless blouses.

Sketch in the outer shape desired for the facing, A. Make front and back facings exactly the same width where they meet at shoulder and underarm seams. Draw in pairs of notches to show how

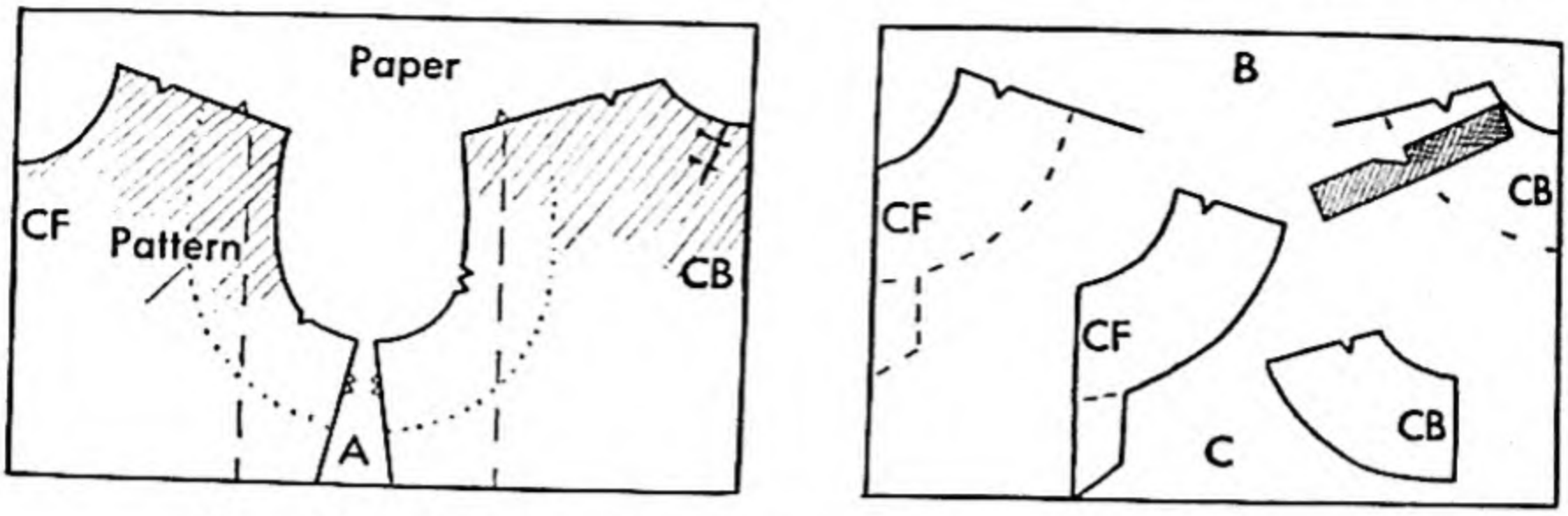

Fig. 293. Cutting shaped facing for armholes and neck.

they fit the garment or to distinguish the front from the back of pieces that might be confusing, as in lower edge of a sleeve, or around the armhole.

Work over the sketched shape of the outer edge, B. If the facing is supposed to be the same width throughout, make it so. If it is to be distinctive in design, be careful of proportions and make the shape in harmony with other parts of the dress design.

Cut out as drawn, adding seam allowances where required to match the garment. Place on pattern to draw in a grain line parallel with grain line of garment and to check for accuracy. Label pieces.

Note that the front of a neck facing is cut separately from the back so that each can be cut on exactly the same grain as the front and back of the garment they fit, C. Follow directions on p. 374 for dressmaking.

CUTTING A FLAT COLLAR PATTERN

Pin in all pleats, darts, tucks, or hems that enter the neckline. Make a copy of the corrected neckline of the blouse front and back, as for a shaped facing (Fig. 293, B). (Be sure pattern has no seam allowances.)

On a fresh piece of paper place the front and back blouse patterns together so that the shoulder seams exactly match (Fig. 294, A). Outline accurately around the neckline, down the CF for four or five inches, and down the CB the same distance. A line to indicate the shoulder seam is needed to help with the design. In two pieces, these would be facing shapes, but cut in one semi-circular piece like this, they become the basis of a collar. Now sketch in the outer edge in width and shape approximately what you have in mind for the collar. Label CF and CB. Note that CB is on grain, CF off grain.

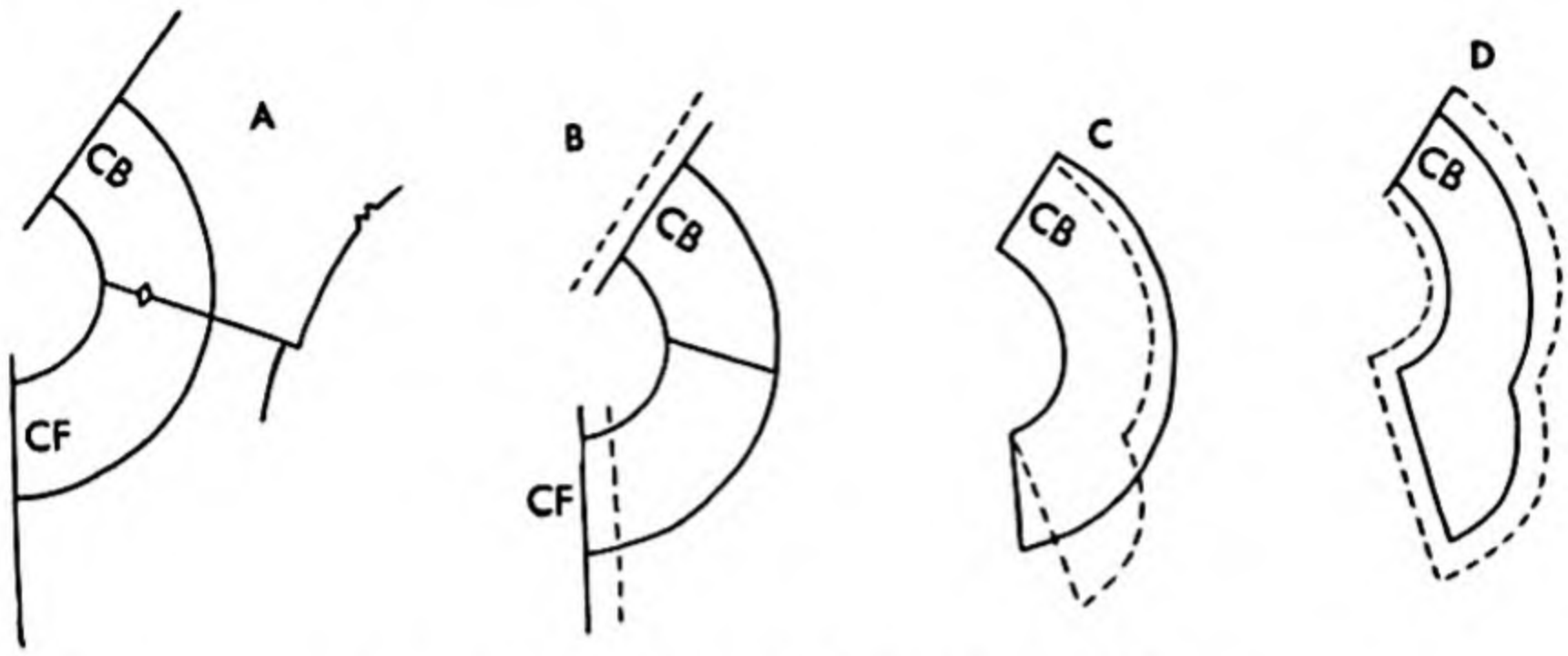

Fig. 294. Cutting a flat collar pattern.

This semi-circular shape is flat like a pancake and is unbecoming, since it lacks even enough roll to soften the neckline and conceal the neckline seam. Also, it is not attractive because it meets exactly at the CF all the way down. To correct these defects, decrease the neck measure so the collar will have to be stretched on the neckline of the dress. Do this by adding ½″ to the back of the collar and removing ¾″ from the front, B. This ¼″ decrease in one half the pattern, or ½″ in the total neck measure, not only makes a slight roll but also corrects the tendency to a backward pitch.

The center fronts as they now meet leave no room for a tie or row of buttons on the front of the garment; therefore, next cut away a part of the collar at the center front to leave some interesting area of blouse showing, C, *without* cutting any off the neckline seam.

Refine the silhouette or outer edge of the collar until it is satisfactory.

Cut it out, adding seam allowances as needed, D. Label CB fold line. *Cut out a trial collar in muslin* and fit it carefully. A flat collar is totally unsuccessful if it ripples at the outer edge. A collar with a slight roll is usually more successful and more flattering. If it ripples in fitting, pin a small dart or two from the outer edge tapering toward the neckline and correct the pattern in the same manner.

CUTTING A ROLLED COLLAR PATTERN

Use or make a flat collar pattern that fits the neckline (Figures 294, B and 295, A). About 2″ from the CB, slash from the outer edge

to, but not through, the neckline, B. Make several slashes about 1″ apart at the outer edge radiating so that they are at right angles to the neckline.

Lap these over a little at the outer edge and pin flat to a fresh piece of paper. Lap less near the front. The *more laps made, the straighter or less curved the neckline shape becomes and the straighter the collar, the more it rolls.*

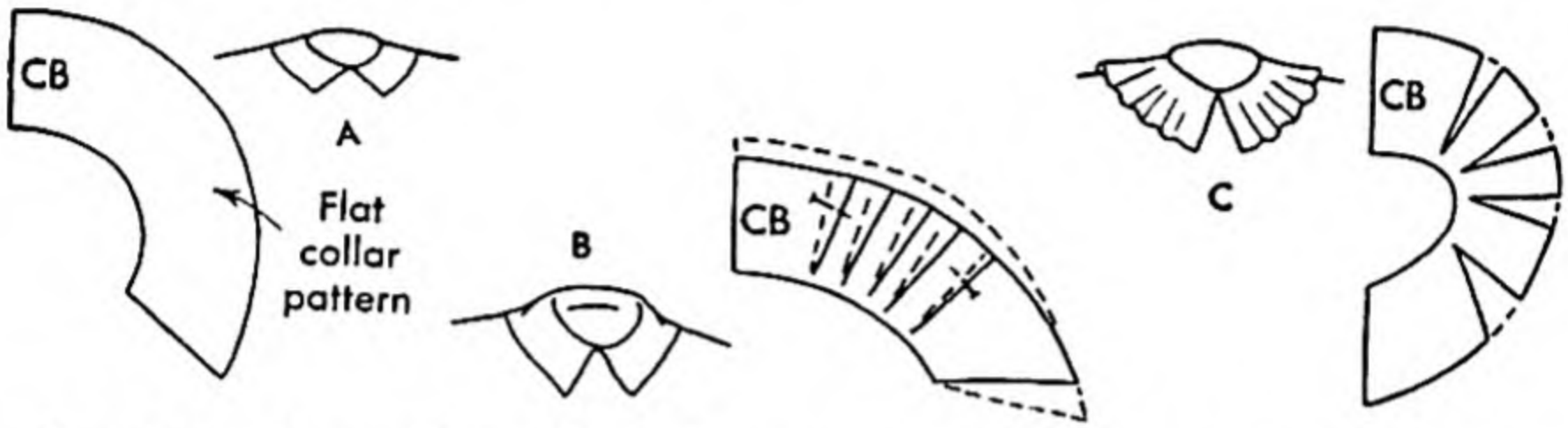

Fig. 295. Converting a flat collar into a rolled collar, A and B. C, converting a flat collar into a rippled collar.

Note that in causing the collar to roll, part of its width has gone into the "stand." Hence, the silhouette must be widened accordingly. The lapping has caused the front ends of the collar to be pulled farther apart; hence, the front edge of the collar needs an amount added.

Correct all curves to keep them smooth. Label CB. Add seams and cut out.

In such experimental work, cut out a trial collar in muslin. Pin it to your garment and try it on. Correct the shape by pins, pencil, or pieces of muslin pinned on. If the muslin does not roll enough, pin a few darts in the outer edges tapering to the neck until the desired roll is obtained. Then adjust the pattern similarly.

If the collar rolls up too high, slash from the outer edge up toward the neck in several places and spread. Pin little scraps of muslin or paper in place to hold the shape, until you can remove it and correct the pattern.

CUTTING A RIPPLED COLLAR PATTERN

Flared or rippled effects are obtained by slashing a flat collar pattern from the outer edge toward the neckline (Fig. 295, C), but not through it. Then the slashes are spread. Many slashes create

more regular circularity than do a few. Make the slashes where the flare is desired.

CUTTING A CONVERTIBLE COLLAR PATTERN

The convertible collar is a more or less straight strip or band attached to the normal neckline so that it can be worn either as a high standing roll similar to a man's shirt collar or open at the throat in a lower, flatter, more comfortable or casual manner.

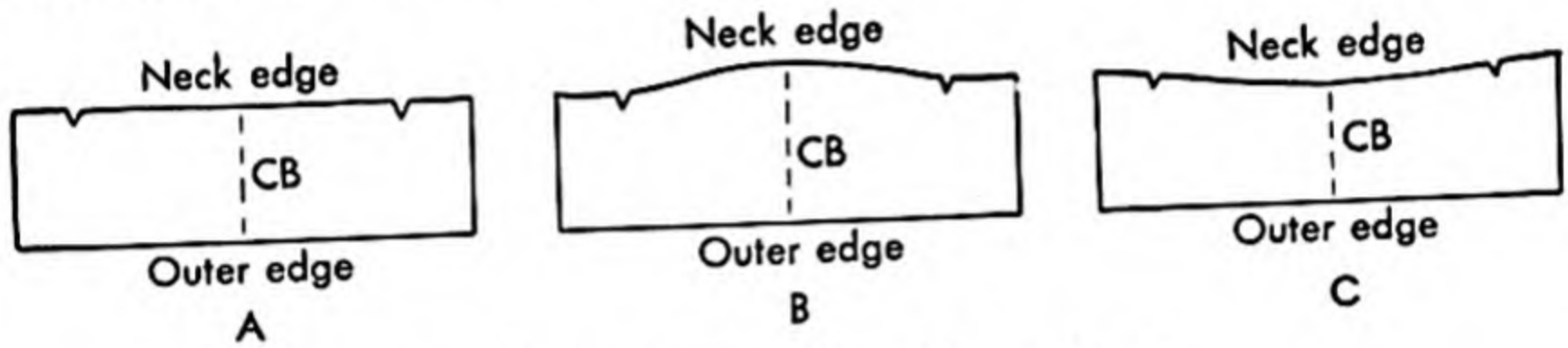

Fig. 296. Convertible collar patterns.

Cut the strip when finished the length of the neckline measured on the seam line, not the raw edge, of the garment (Fig. 296, A). The silhouette may be straight, curved, or pointed.

The neckline edge may be curved out to fit closer at the back of the neck, B; or be hollowed in to reduce the amount of roll, C. (See p. 382 for methods of attaching.)

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26

DECORATION IN DRESS

What are the differences between decoration and trimming? What is meant by functional decoration? How can I identify good lace and embroidery? When should good quality of lace or embroidery not be used? Should the decoration be planned to the very last detail before cutting out the dress? When is a garment artistically decorated and when may it be termed "arty"? Why are naturalistic designs to be avoided? Which is correct, "embroidered" or "embroideried"? Why?

It is important to recognize the fact that there are two kinds of decoration in dress—the structural and the applied. Good *structural* decoration begins with good structure or cut, strengthened and controlled by fit and workmanship. It is illustrated in well-stitched dart arrangements, yoke and gore lines, pleats, and insets; pocket, collar, and belt shapes. *Applied* decoration consists of self-material as well as contrasting materials and colors worked up ingeniously and applied artistically but not added as a "stuck-on trim." In this classification would come braiding, puffing, appliqué, lace, embroidery, sequins, buttons, and bows. Any good decoration should make the garment *distinctive*—beautify and *enhance* it.

"Ice Cream Soda," Mr. Morts' dress in a smooth fabric that is a combination of acetate and cotton, lemon, coffee or mint. (Courtesy of Saks Fifth Avenue, New York.) (Note use of gathers, pleats and smocking to create texture interest and smart styling.)

PLATE XXIII

1. Good quality, fine firm stitches on fine fabric. Good design.
2. Better quality, fine firm stitches, no fuzz in eyelets; ample fabric at edge to attach to garment.
3. Fair grade of embroidery not as good as 1 and 2 but better than those on opposite page. Pleasing rhythm.
4. German Val. lace—hexagonal mesh. Clear cut picots.
5. French Val. lace—diamond mesh. Fine, firm, good picots.
6. French Val.—excellent grade, machine-made—20 cents per yard.
7. French Val.—extra fine, handmade —$2.50 per yard.
8. Irish crochet—handmade—firm roses, good picots.
9. Filet—handmade, edges firm, knot at each corner.

Good buys in embroidery and lace.

PLATE XXIV

1. Embroidery too heavy—already tearing holes in the fragile fabric. Note fuzz in eyelet and edge.

2 and 3. Very low-grade fabric, raveled edges; no fabric for attaching to garment.

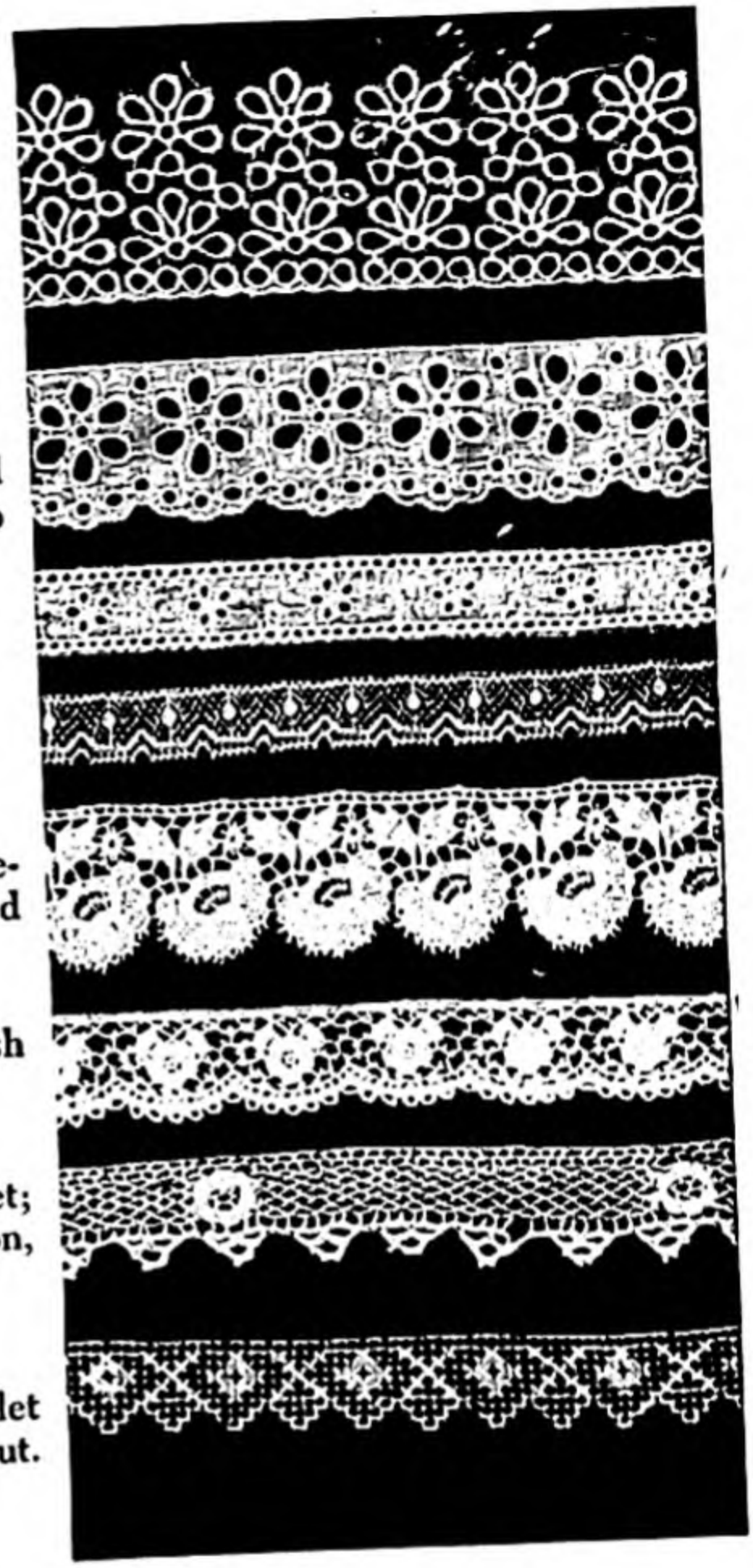
4. Low-grade Val. edging.

5. Low-grade imitation of real needle-point lace—thick, cloudy, raveled edges. Picots are damaged.

6. Low-grade machine imitation of Irish crochet.

7. Low-grade handmade Irish crochet; loose stitches, irregular tension, broken stitches, picots irregular.

8. Appears to be a good grade of filet lace, but threads at edges are cut.



Poor buys in embroidery and lace.

PLATE XXV

Avoid the cheaper, more obvious imitations of materials such as leather, fur, lace, and embroidery (Plates XXIV and XXV). Since decoration is intended to enrich a garment, it should be of as good or better quality than the fabric in the garment. Too heavy decoration on lightweight material will look cheap or pull the garment out of line. The decoration should withstand the cleaning and wear that the dress will undergo. Buttons, belts, and other closures should be practical and usable (functional), not just sewed on.

An overuse of any form of decoration generally results in garments of poor taste, whereas restraint in decoration characterizes garments of good taste. Of course, there is danger in being too timid with a result of ineffective weakness or being out of scale.

A small bit of well-executed decoration is better than a lavish use of ordinary work or commonplace design. It is important to select a type of decoration within one's capabilities and within one's resources of time and money.

It is better to plan the decoration while planning the design of the dress, but this first plan should be of a general type; leave details to work out later. For example, if you plan a self-scalloped edge around the collar, do not draw the scallop details on your pattern until your blouse is fitted, the neckline and shoulder seam corrected, and the collar tried on and altered for width and shape most becoming to you.

PLANNING DECORATION

In planning decoration, remember these points.

1. Self-fabric decorations usually look less homemade than hand embroidery.
2. Consider harmony of both color and texture (p. 118).
3. The decoration should harmonize with the design in the fabric. Figured materials require solid fabric for decoration, not lace, embroidery, or fancy trims. Stripes and plaids demand straight line treatment such as bands and corners rather than curved motifs such as roses, bow knots, round collars (Fig. 297, A and D).
4. Shapes of decorative motifs should be adjusted to harmonize with the area they occupy (Fig. 298). A curved design looks better fitted in the corner of a round collar or round yoke than would a diamond or square. Avoid cater-corner designs because they are not in harmony with the structural shape.

Decoration should emphasize a good line in the garment. Borders along edges of collars and yokes are used this way (Fig. 297, E).

FIG. 297. A, ordinary looking, obvious, naturalistic decoration. B, equal space divisions uninteresting. C, better proportions, repetitions less obvious. D, bows meaningless in placement and monotonous; embroidered bands on plaid gingham confusing. E, Irish crochet on pique, well-spaced to accent structure. Width of sleeve decoration subordinate to width at neck.

5. In planning two areas of decoration, make one dominant and one subordinate (Fig. 299). Plan the dominant area first. For example, do not make a border around the sleeves and the cuffs of the width that you used around the collar. The dominant area calls attention to that part of one's person. Decoration near the face is usually preferable to one near the hands and certainly preferable to one on the "tummy." On the other hand, a tiny waist might be worth emphasizing. Decoration can conceal or draw attention away from an undesirable feature (p. 106).

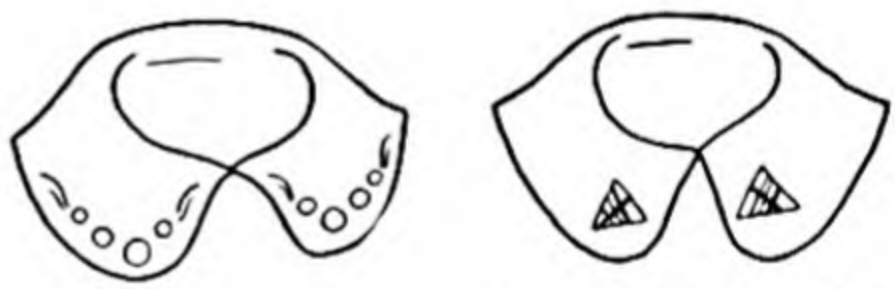


FIG. 298. Adjust shape of decoration to follow shape of article.

6. Good proportions should be observed throughout (Fig. 297, C). Avoid obvious divisions and equal spaces such as halves or thirds but work for subtle well-balanced, interesting space arrangements (p. 103).

7. Conventionalized designs are more satisfactory than naturalistic ones (Figures 297 and 300).

KINDS OF DECORATION

EMBROIDERY

Embroidery is but one of many good methods of applying decoration. Because it is fascinating work, danger lies in its overuse. Be-

FIG. 299. Plan two areas of decoration or possibly more, but have one dominant. Subordinate the other area by using less, A and B. C and D could be improved if the bands were of different widths. In E the quilting at the neck is better design than the bow knots and better placed—just omit bows to achieve simplicity and good taste.

FIG. 300. Conventionalized designs and simple decorations which accent the structure of the dress are better than naturalistic, fussy or confused trimming.

cause good work is often slow work, some girls hurry and spoil the results. Simple stitches which are effective and not too time consuming are recommended. The satin stitch used on dainty French handmades is not advisable. It is hard on the eyes, requires much practice to be good, and is seldom effective on dresses.

Hand embroidery can look professional, artistic not "arty," if exceptionally well-done and of good design in itself (Fig. 301). Long floats, straggly stitches, or too much surface decoration or raised work will appear "stuck on," not a unified, inherent or *structural* part of the article. Rows of stitching, quilting, and cross stitch easily become a part of the fabric. The stitches themselves should follow the feeling of the shape of the design and be short enough

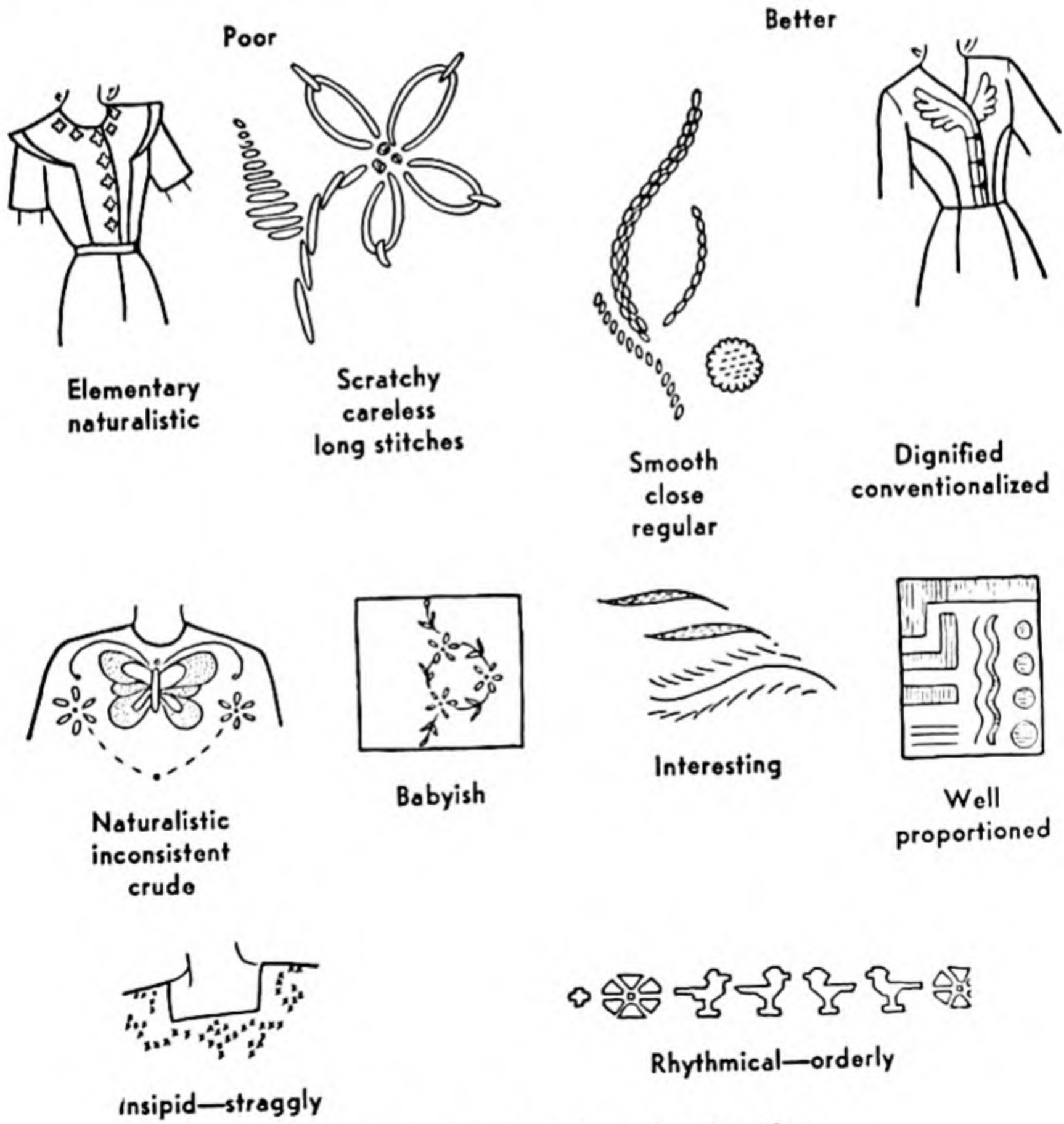


FIG. 301. Poor and good embroidery.

and of thread fine enough so that they appear to be a part of the cloth itself when completed. Finer threads like #10 perle cotton are good on average materials. Rayon embroidery thread is usually too shiny, coarse, and wiry.

Select a method of transferring the design that does not soil the fabric. A light pencil mark or yellow tracing paper is acceptable. Never use regular carbon paper.

Avoid beginning or ending work in a corner, which should receive careful planning for balance in design. Do not begin with a knot but use two or three back stitches or running stitches inconspicuously concealed in the hem on the wrong side or under the proposed line of embroidery. End in the same manner on the wrong side. When you run out of thread, fasten loosely but well, on the wrong side, both the old and the new thread, and bring the needle out on the right side exactly where the old thread would have come out.

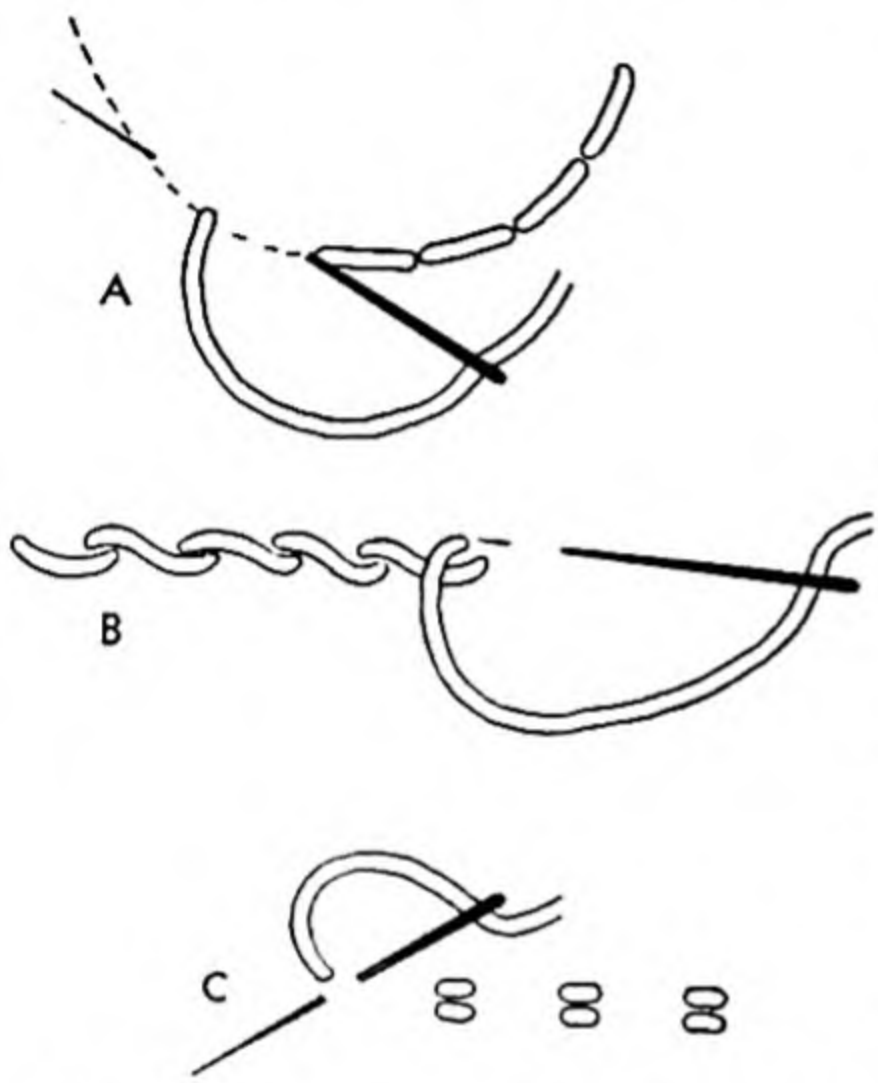


Fig. 302. Line stitches—A, back. B, outline. C, seed.

Back Stitch. Plan work from right to left. Bring thread through 1/16″ ahead of the beginning of the line. Insert needle 1/16″ back and bring it out 1/16″ ahead (Fig. 302, A). Keep stitches uniform in size and fairly firm.

Outline Stitch. Fasten the thread underneath on the line so as to work from left to right. Bring the thread out at the left end of line (Fig. 302, B). Take a back stitch as short as possible, 1/16″–1/8″ long. Hold the thread below the line with your left thumb. Take the next stitch farther along so the point of the needle comes out where the previous stitch ended. When well-done, the outline stitch resembles a twisted cord or rope. It is a back stitch worked backwards.

In working around curves, throw the thread above the line for an outward (convex) curve and below the line for an inward (concave) curve. At points or corners take a tiny stitch over the edge of the stitch to keep it from slipping back from the corner.

Seed Stitch. The seed stitch is used to fill in backgrounds and to tack down narrow hems from the right side in a decorative manner. It consists of a pair of tiny back stitches side by side spaced ¼″–⅜″ apart. (Fig. 302, C).

The "*hand-picked*" edges of tailored suits can be produced by using fine thread with this stitch—only one tiny back stitch with the needle sliding between layers from one stitch to the next. Saddle or tailor stitching is nothing but running or basting stitches, almost always far from professional-looking because of irregularity or oversize of stitches. Also, see Fig. 311.

Blanket Stitch. Work with the edge to be finished next to you —the bulk thrown back in a horizontal position. Plan to work from left to right.

Fasten the thread by inserting the needle underneath ¼″ back from the edge and make two or three running stitches out to the edge, ending with a back stitch there (Fig. 303, A).

Hold the thread under your left thumb. Insert the needle directly back of the first stitch on top side. Bring the needle out at the edge.

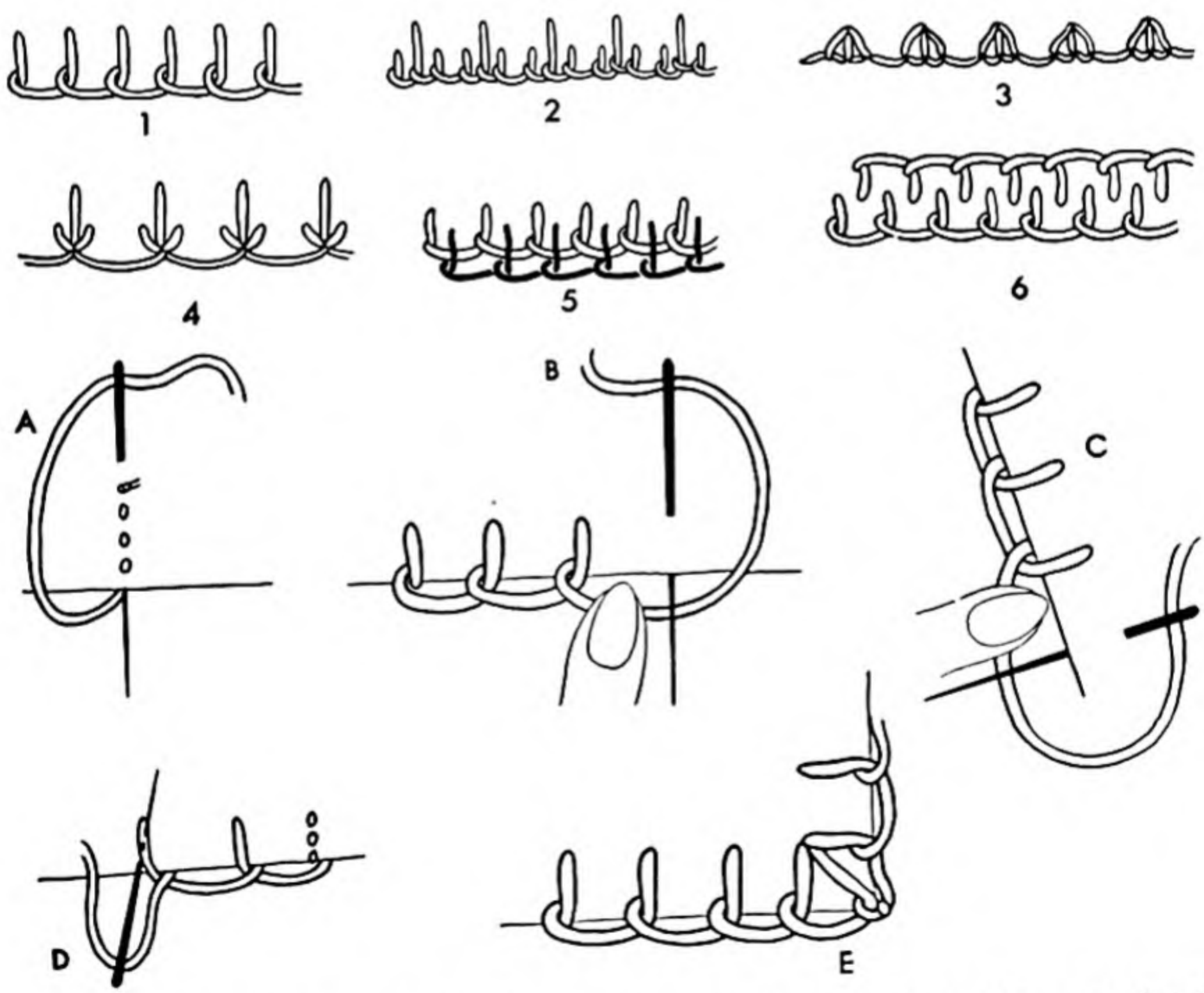


Fig. 303. Blanket stitch—six variations. A–C, steps in making. D, finish off on under side. E, tacking the corner.

Draw the needle through the loop, thereby placing this first stitch over the running or fastening stitches. Repeat—inserting the needle always the same distance, ⅛″ or ¼″ to the right of the last stitch made, B.

For speed, after you have a good start, turn the bulk of the material to the right and hold your work vertically across the left index finger, C. Thus the needle will go in horizontally or slightly slanting.

To fasten the thread, turn to the wrong side and weave a few stitches back into the material directly under the last stitch and end with a back stitch, D. To begin a new thread, weave in the same place and bring the needle out on the right inside the last loop made at the very edge.

Before reaching the corner, plan to secure balance in the spacing, E. The stitch on the corner needs an extra back stitch to anchor it at the very corner.

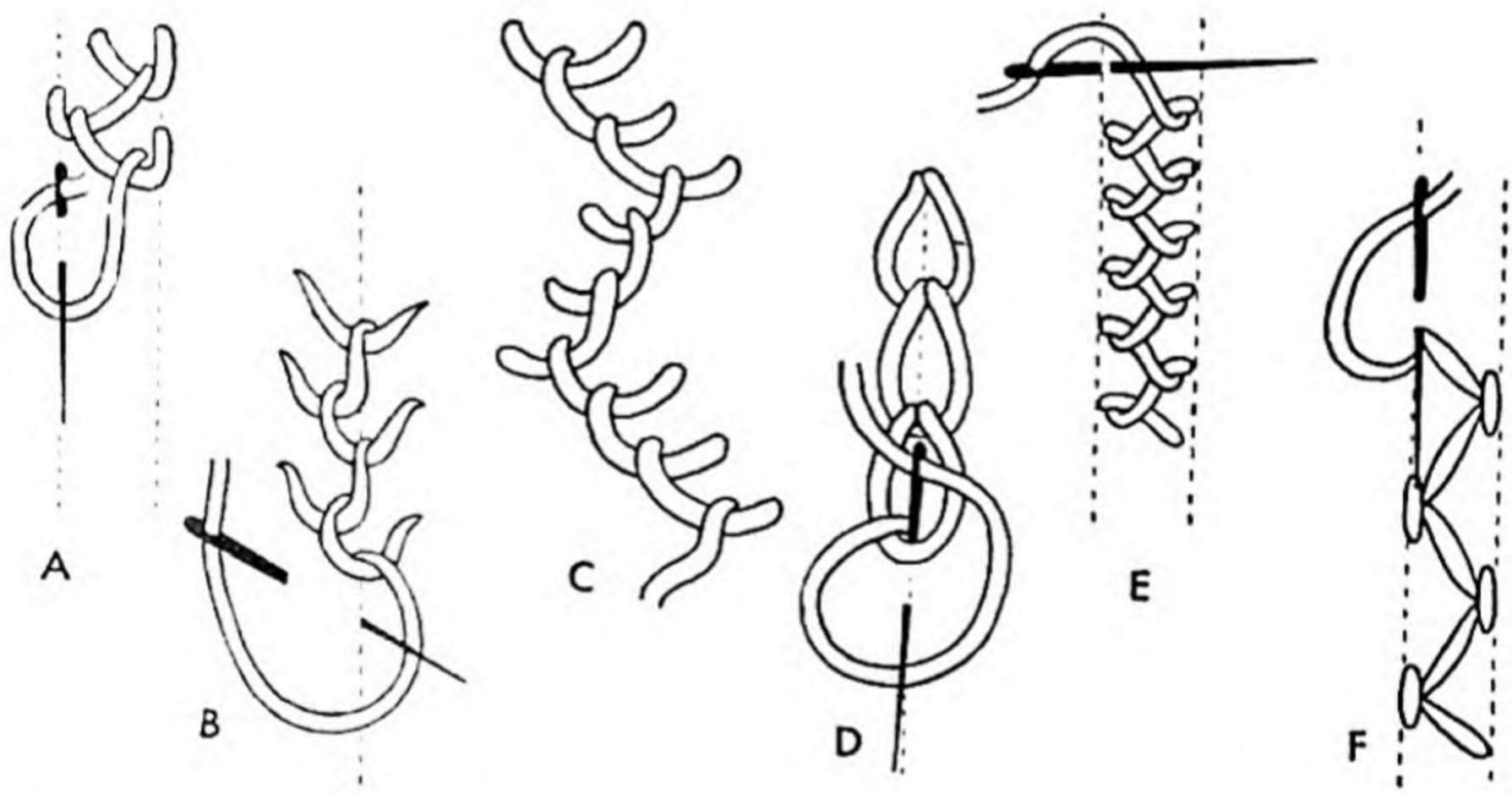


Fig. 304. Stitches. A, briar. B, feather. C, triple feather. D, chain. E, Cretan. F, chevron.

Briar Stitch. Briar stitch follows double imaginary lines about ¼″ apart. It is a variation of the blanket stitch placed alternately on the line at the right and then on the line at the left. Take stitches about ⅛″ deep with needle pointing straight toward you. The beginning of each stitch should be on the same level as the ending of the last stitch (Fig. 304, A).

Feather Stitch. Feather stitch is made like briar stitch, but the stitches slant toward a center (imaginary or traced) line (Fig. 304, B). Bring the thread out on the line. Hold it down under the needle from left to right as you insert the needle to make a slanting stitch from right to left. Then hold the thread down from right to left as you make a slanting stitch from left to right, etc.

Triple feather stitch consists of three slanting stitches to the left, then three to the right, C. Keep stitches short.

Chain Stitch. Chain stitch, D, is worked down toward you. Each loop or link of the chain is closed at the tip and comes out through the loop of the previous stitch. Bring thread out at top of line. Hold it under your thumb a little to the left of the line. Put the needle back in the same hole and bring it out ⅛″ below on the line so that needle passes over thread held down. Draw thread up to form a loop but not too tight. Continue to the end. Make one short stitch over the last loop to hold it in place. Fasten inconspicuously on the wrong side.

Chain stitch is the basic stitch of crewel embroidery—fine wool thread on linen.

Cretan Stitch. This stitch, E, is a variation of the feather stitch —flattened out; or of fagoting (Fig. 305, A).

Chevron Stitch. The chevron stitch, Fig. 304, F, is similar to the catch stitch or herringbone (Fig. 192, p. 422).

FAGOTING

Plain Fagoting. Fold the material back, not on the seam line but ⅛″ further. The fold may be a hem or may be left raw. Draw on a piece of paper two lines exactly ¼″ apart. For straight seams, draw these lines with a ruler. For seams such as a yoke line, follow the shape of the pattern.

Pin and baste the edges of the folds on these lines. Fasten thread on the wrong side inconspicuously. Bring your needle from under the fold up to the right side (Fig. 305, A). Slant back to the other side, always putting the needle under the last stitch taken. Stitches are not opposite each other but always ⅛″ step ahead.

Slightly dampen to press *before removing paper.* In this way the work does not slip.

Bar Fagoting. Prepare and finish work as for plain fagoting. Fasten the thread in the left fold (Fig. 305, B). Take a stitch over

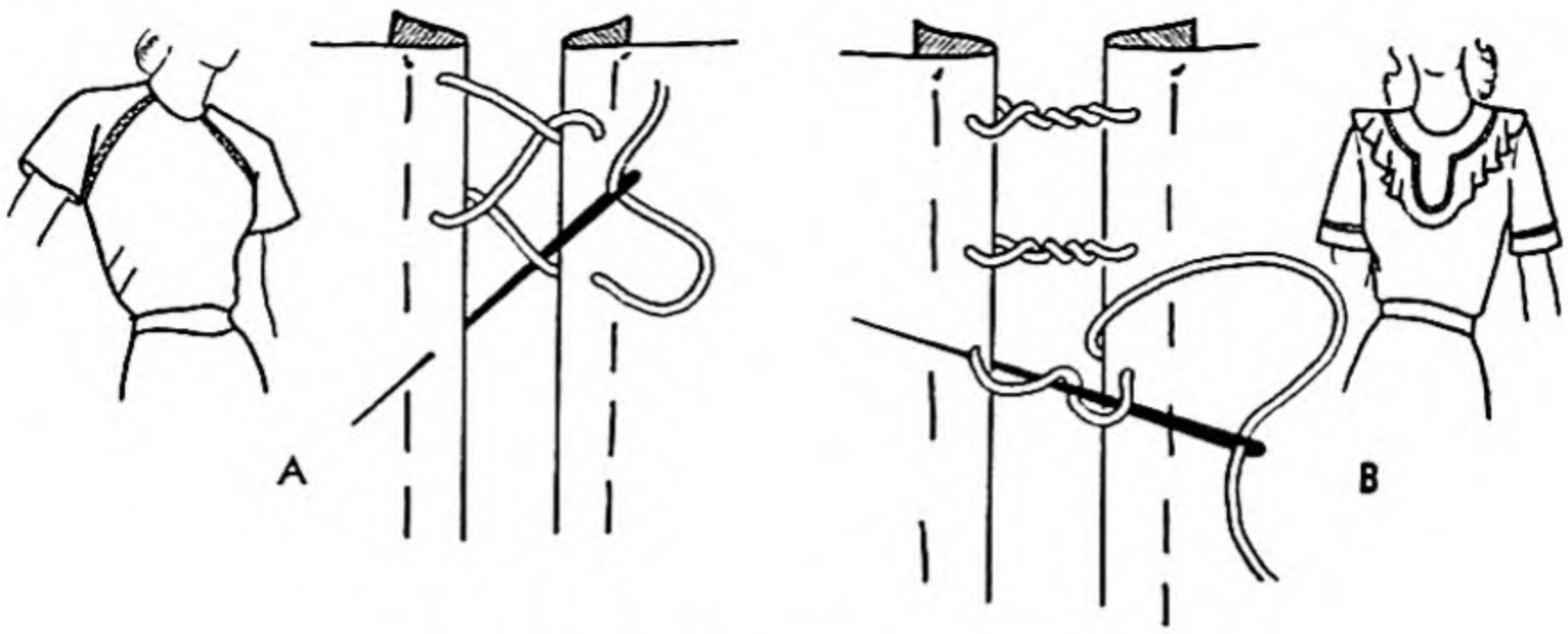


Fig. 305. Fagoting. A, plain; B, bar.

the right fold directly opposite. Twist the needle two or three times around this horizontal stitch and bring it out on left fold and draw it up to make the twisted bar. Reinsert the needle in the same point, slip the needle along the fold, and bring it out $\frac{3}{16}''$ ahead for next stitch.

HEMSTITCHING

Threads are removed from the cloth to leave a space about ⅛″ wide. Locate the place for drawing threads by first folding in the hem if there is to be one, or place the dress pattern on the fabric to locate the lines desired. Do not draw threads across the hem at corners but leave enough of the cut threads to catch in the hem to prevent raveling. *After* threads are pulled, baste in the hem close to the first pulled thread.

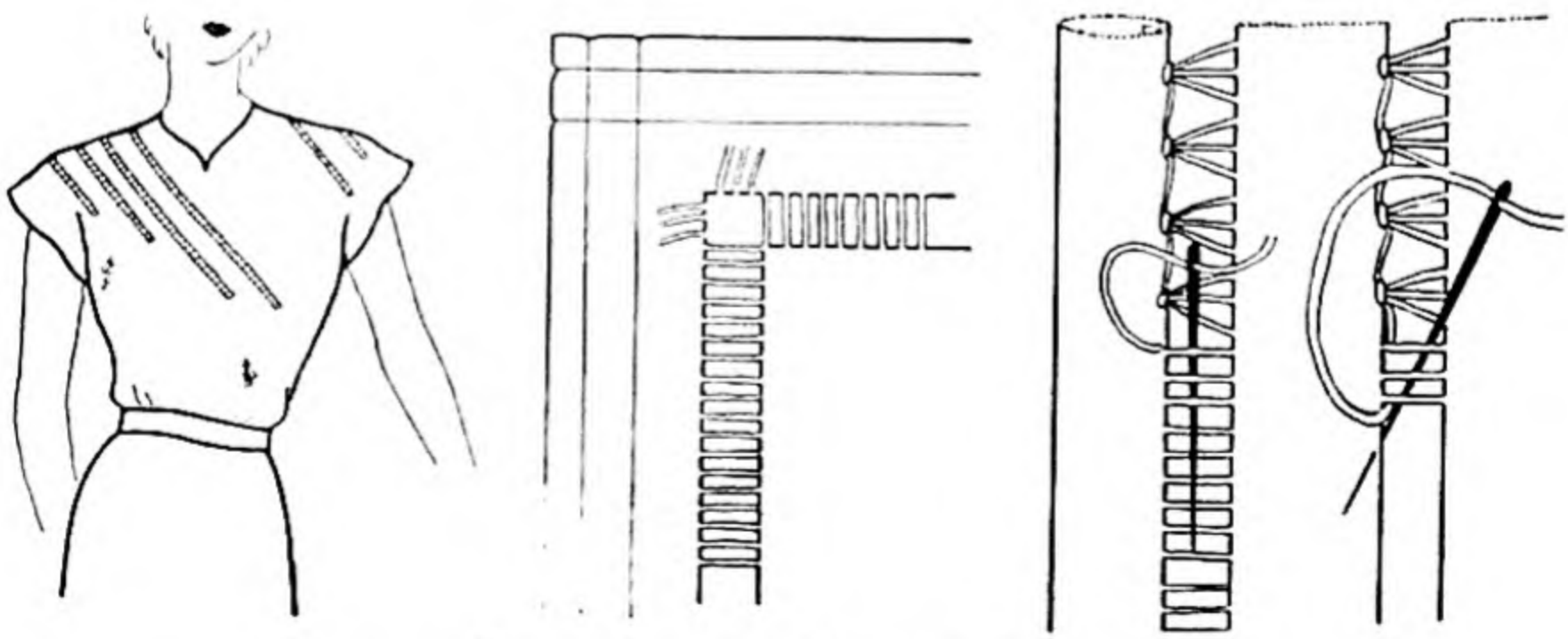


Fig. 306. Hand hemstitching.

As in any hemming, hold the bulk of the cloth toward you and the hem up in your hand. Work on the *wrong side*—from right to left. Fasten the thread with a back stitch on a fold of the hem. After the first stitch, hold the hem across the left forefinger (Fig. 306).

Point the needle toward you slanting to the left shoulder. Take up a cluster of three or four threads. Draw the needle and thread out without catching any loop or knot. Throw the thread back out of your way. Place the needle back of the same cluster of threads, this time inserting the needle into the fabric ahead and into the fold of the hem in a regular hemming stitch. Pull the stitch up slightly taut. Repeat.

PUNTO QUADRO

Punto Quadro or *Italian hemstitching* (Fig. 307), is based on two rows of pulled threads of 4 each with a space of 4 between. For clusters pull 4, skip 4, pull 8, skip 4, pull 4. Generally, leave ½″ space for hem, if any. (Slant or vertical hemming is done *after* the hemstitching.) Use a blunt tapestry needle.

1. On *right side* of material work toward the left, hem uppermost. Fasten on underside and bring thread down to lower (second) space by taking up four threads—pull needle out.

2. Make a back stitch over the same four but bring needle out diagonally above.

3. Complete second back stitch by inserting needle four threads to the right; carry needle under the same four, and out.

This completes one unit; come down (on top) to lower space and start over. Thus the unit forms a modified square (only slant stitches are on wrong side).

4. For *clusters,* first complete the row above then make a complete unit (two back stitches) directly below the first unit in the top row.

5. Take lower back stitch of second unit, then *bring needle out* diagonally above ready for the upper back stitch. *Insert* the needle to catch up cluster units 1 and 2; throw thread around needle point as for knot or buttonhole stitch. Pull needle up away from you to tighten knot in center of cluster.

6. Complete by bringing needle *under* second unit of the cluster, out and down ready to start over. Note that the back stitch at top

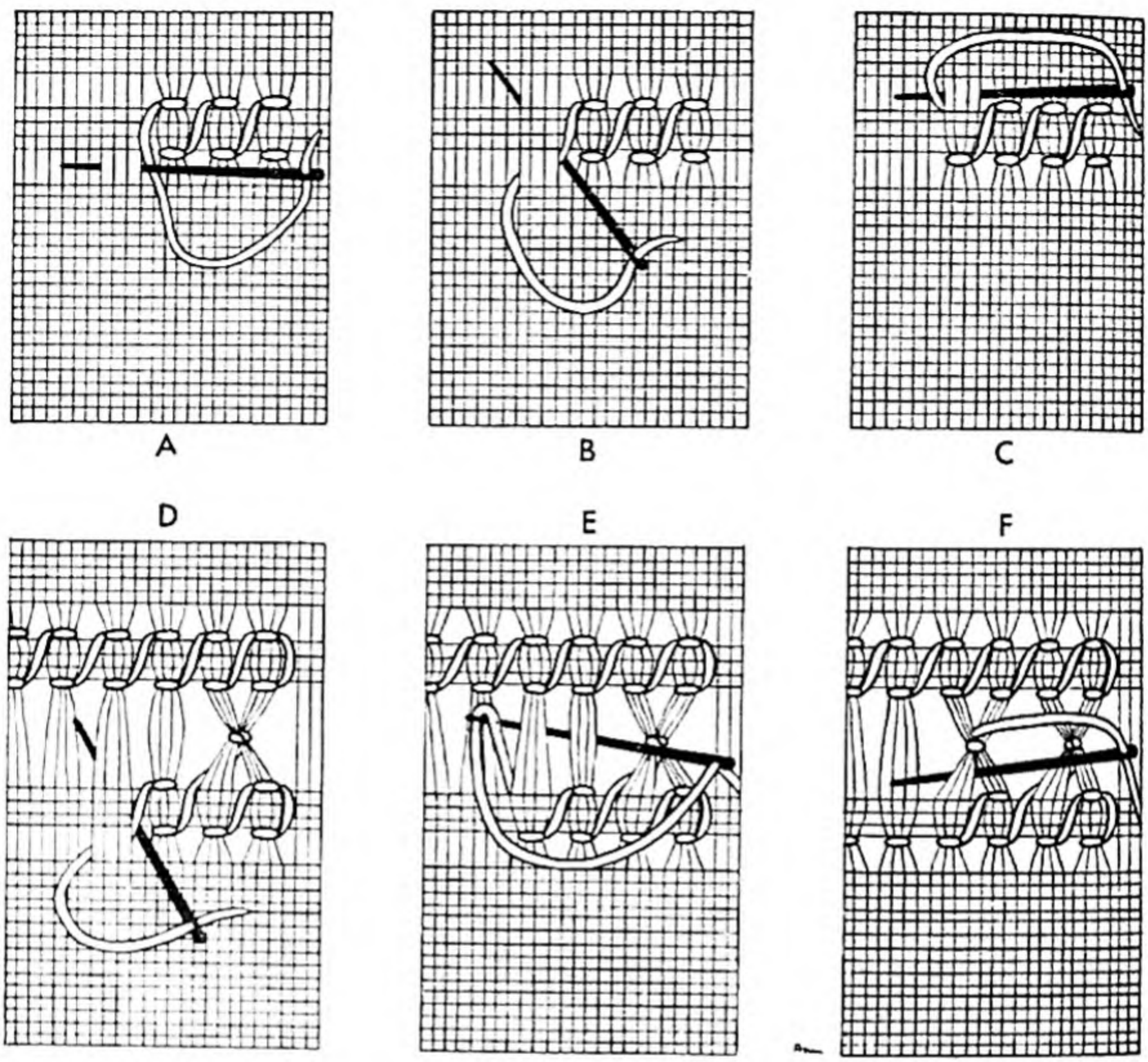


FIG. 307. **Punto quadro—Italian hemstitching and cluster work.**

of lower second unit in the cluster is missing—it has been used for the knot; to take an extra stitch makes work too heavy.

CROSS STITCH

Cross stitches are plain stitches worked diagonally in an imaginary square. Checked gingham or a canvas forms a perfect background. The kind of canvas to buy is *Penelope*. It is basted to the fabric with grains matching. After the work is completed the canvas is raveled out. Stamping patterns usually have squares or crosses too large.

Work from left to right—one stitch at a time—poking needle straight down, then straight up in the proper place. On long rows, make the first line of crosses all the way across the design (Fig.

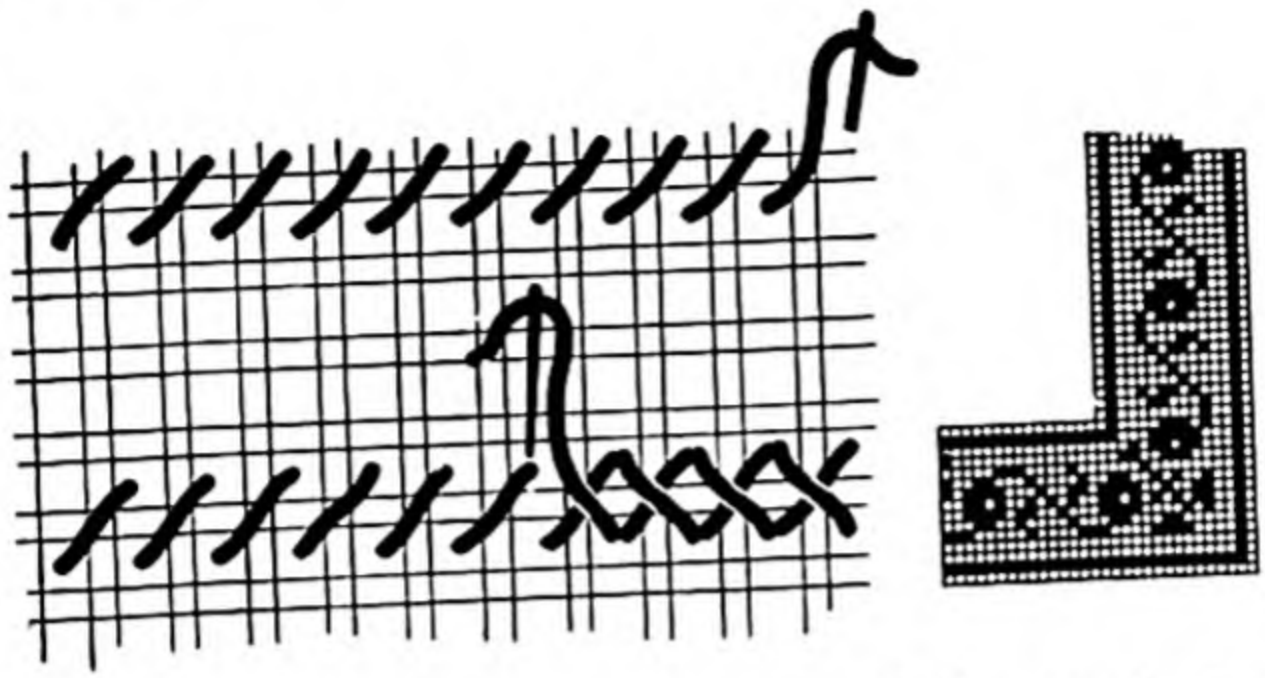


FIG. 308. Cross stitch designs to be copied by counting squares as crosses are made over two threads of canvas, later to be raveled away.

308). Then complete all the crosses. On irregular designs, complete one cross at a time.

Bring your needle out at the lower left of square, down in the upper right, then up at the lower left of a second square (to the right). This point is directly below the last complete slant. On the wrong side, all the stitches will be vertical.

ARROWHEADS

An arrowhead is used to finish the ends of pockets, pleats, or darts. Mark all the triangles with tiny bastings before beginning the first one. Bring the needle out at the lower left corner. Take a tiny stitch across the top point, then a stitch across the base of the triangle. Work down from the top and in from the bottom until the triangle is closed (Fig. 309).

SMOCKING

Smocking is done on rows of dots, about ¼″ apart directly under each other. You may draw these in with a pencil, or use a dotted material such as lawn, percale, batiste, or Swiss, or use a stamping pattern. Follow the directions that come with the pattern.

Honeycomb smocking is most effective worked up in several groups of two rows each. Simple color combinations are best, such as navy or red on white, red on black, brown on green, and brown on peach. Use #10 perle cotton or three or four strands of the six-strand embroidery cotton.

Smocking is worked from left to right (Fig. 310). Note that after each stitch the thread is pulled at right angles to the work to create little pleats in the fabric. Pull the thread ***up*** when you have made the horizontal stitch on the *upper* line and pull it ***down*** when on the *bottom* row, Steps 3 and 5.

1. Bring the needle out on dot 1 of the top row.
2. Throw the thread above the needle and take a stitch (⅛″ long) to the right of the second dot, bringing the point of the needle out on the dot.
3. With the thread still above the needle, pick up the third dot (second one on the Row 2—dot 1 in Row 2 is never caught). Pull the thread down firmly through dots 1, 2 and 3.
4. With the thread ***below*** the needle, pick up dot 4 (third on Row 2).
5. Hold the loop thus formed under your left thumb while you pick up dot 5. Then pull the thread ***up*** firmly through dots 4 and 5.
6. Repeat. Holding the thread ***above*** the needle, pick up dot 6. With the thread still above, pick up dot 7 in the row below and pull ***down*** to form the next pleat. Dots 5 and 6 are repeats of 1 and 2.

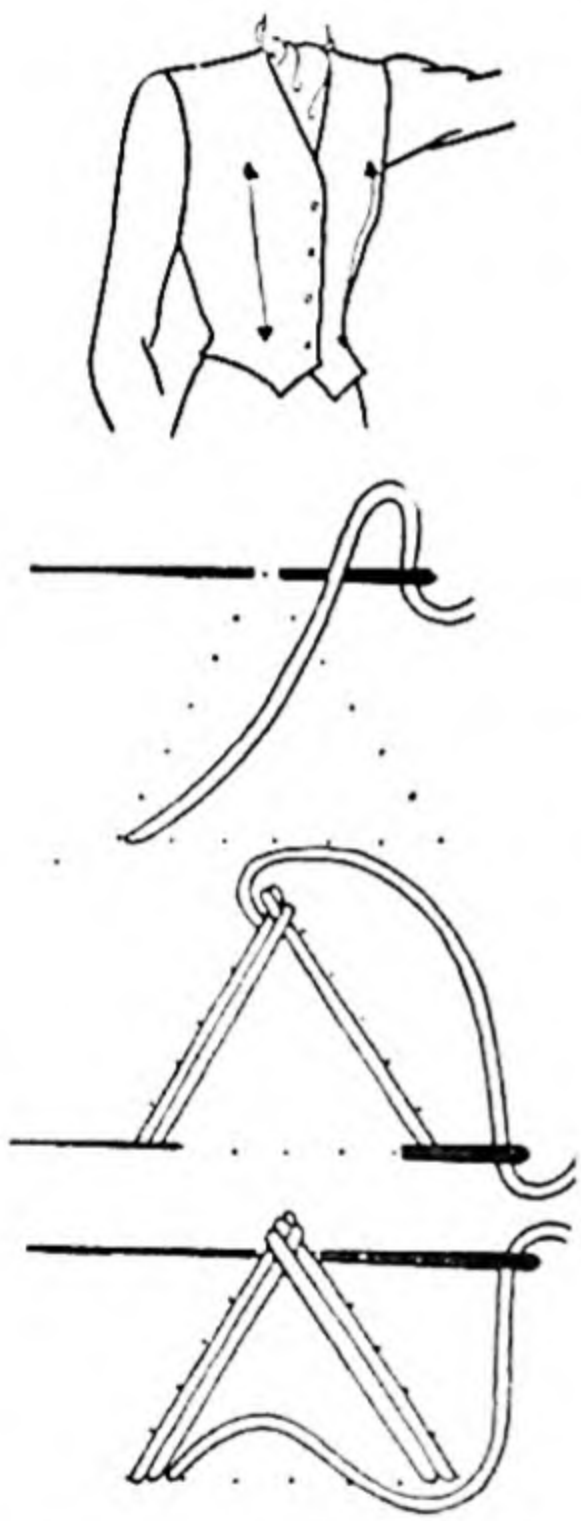


Fig. 309. Arrowhead.

Pull each time with the same amount of tension.

Continue on across rows 1 and 2. The stitches go diagonally from Row 1 to Row 2, forming neat little pleats. Straighten them by creasing with your fingers when you reach the end of the two rows. When completed correctly, note that a pair of slanting stitches emerges from under the short horizontal stitch that tacks two dots together to make the pleat.

Rows 3 and 4 should be about ½″ below Rows 1 and 2. Note that the first dot picked up is on Row 4 directly under dot 1 in Row 1 (dot 1 in Rows 2 and 3 is omitted). Dots 1 and 2 in Row 4 are bound together, then dots 3 and 4 in Row 3 above. In this way the pleats are continuous with the ones formed by Rows 1 and 2.

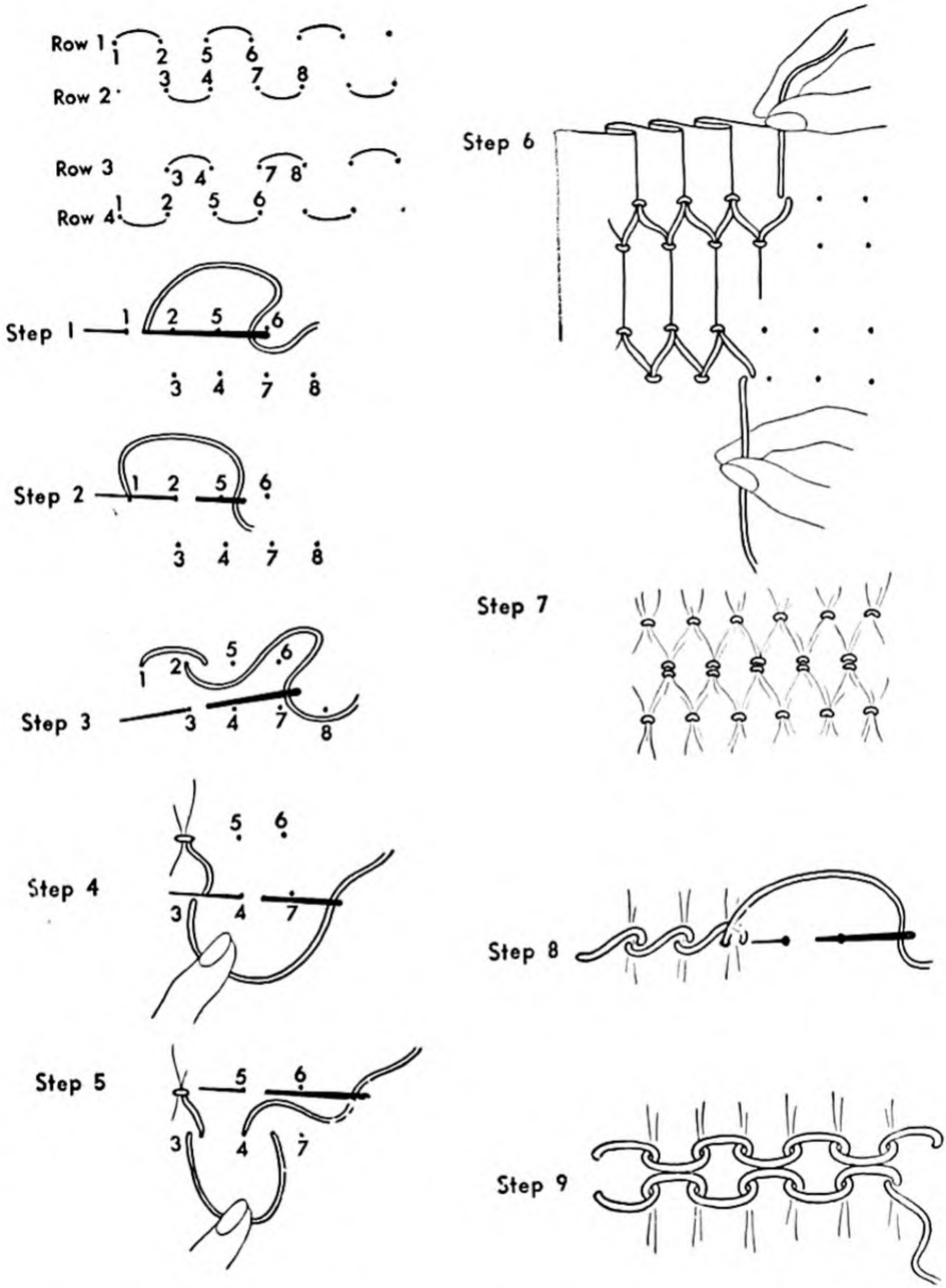


FIG. 310. Smocking. 1–6, steps in honeycomb smocking. 7, stitches carried underneath. 8, outline stitch. 9, cable stitch.

Stitches may be carried diagonally underneath instead of on top (Fig. 310, Step 7). The *outline* stitch may be used along a line of dots (Fig. 310, Step 8). Pick up a dot at a time working from left to right. Throw the thread above the needle before taking each stitch. Make every stitch the same size and pulled up the same amount. The *cable stitch* is worked like the outline stitch (Fig. 310, Step 9) except that alternate stitches are held below and above the needle. The second row is worked close to the first with the thread below the needle opposite the stitch made first with the thread above the needle. *Mock smocking* consists of lines of decorative stitches such as chain-, catch-, or feather-stitching made on top of hand or machine gathers.

MACHINE DECORATION

Tailor's Stitch, Cable Stitch, or Couching by Machine (Fig. 311). Fill the bobbin with embroidery thread such as #10 perle cotton. Do not thread the bobbin thread through the tension notches of the bobbin case. Thread the machine with ordinary thread that matches the material. Adjust to 8–10 stitches per inch. Stitch with the wrong side of the garment up. It is most effective with several parallel rows. Use the presser foot or quilter to keep the lines true.

Wave Stitch (Fig. 311). Set the machine at 8–10 stitches per inch. Stitch on the line of the design. Run a heavy embroidery thread in and out under the machine stitches. Unless done neatly and uniformly, this stitch tends to look unprofessional.

Rickrack. This is most easily laundered if it is inserted under the edge of pleats or lapped seams. It may be inserted as a piping between two seams as around the edge of a belt or collar, but this method seldom produces regular spacing. The easiest method is to baste the rickrack on the right side of the collar so the points just meet the raw edge. Stitch (or zigzag) along the center or at the base of the scallops. Turn over to the wrong side (Fig. 311). If the raw edge shows, trim it back. Press the braid back and stitch a neat distance from the edge of the garment right side up to catch the rickrack and the raw edge underneath.

SCALLOPS

Do not cut the scallops out before stitching. On the wrong side of the facing draw the shape of the scallops back ¼″ from the

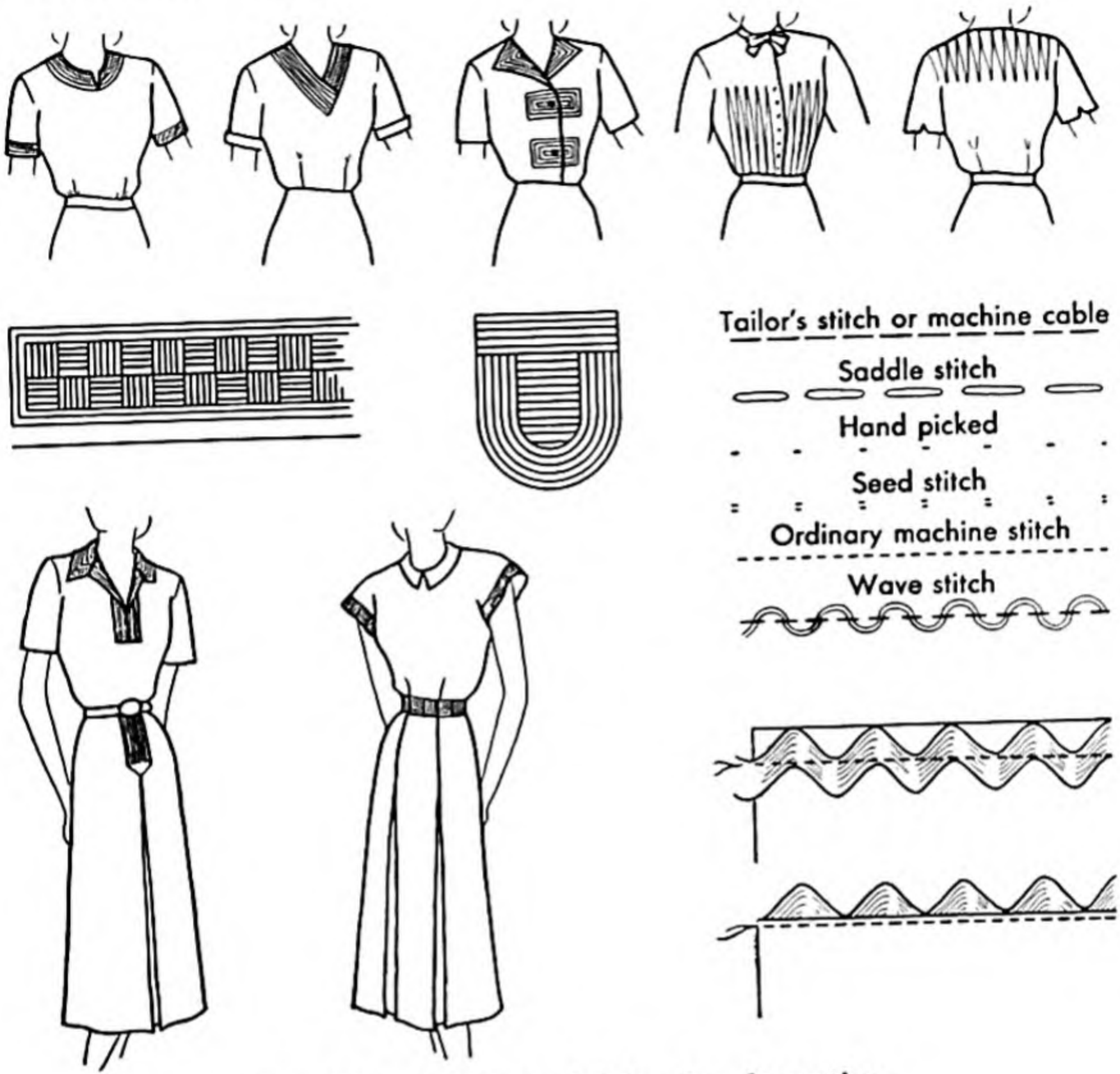


Fig. 311. Machine-stitching for decoration.

edge. Baste the layers together (Figures 127, p. 322 and 312), and stitch on the scalloped line. Remove bastings and press flat. *Then* trim to leave ⅛″–3/16″ seam allowance with a slash up in the points. Turn and work the seam out to the very edge, baste, and press lightly.

Pointed Edging. Crisp organdy or taffeta points may be used to edge collars, necklines, and seams. For uniformity begin by cutting the fabric on the grain into 1¼″ strips. Cut across the strips to make perfect squares (Fig. 313, A). Fold each square diagonally twice. On the seam to be decorated, raw edges matching, overlap the points so that when stitched the folds meet. Note that one edge is a single fold and one a double fold. Turn all the single folds in the same direction. The edge of the garment is usually faced.

Looped Edging. Cut the fabric into lengthwise strips about 1¼″ wide. Fold lengthwise and stitch a ¼″ seam (Fig. 313, B). Turn

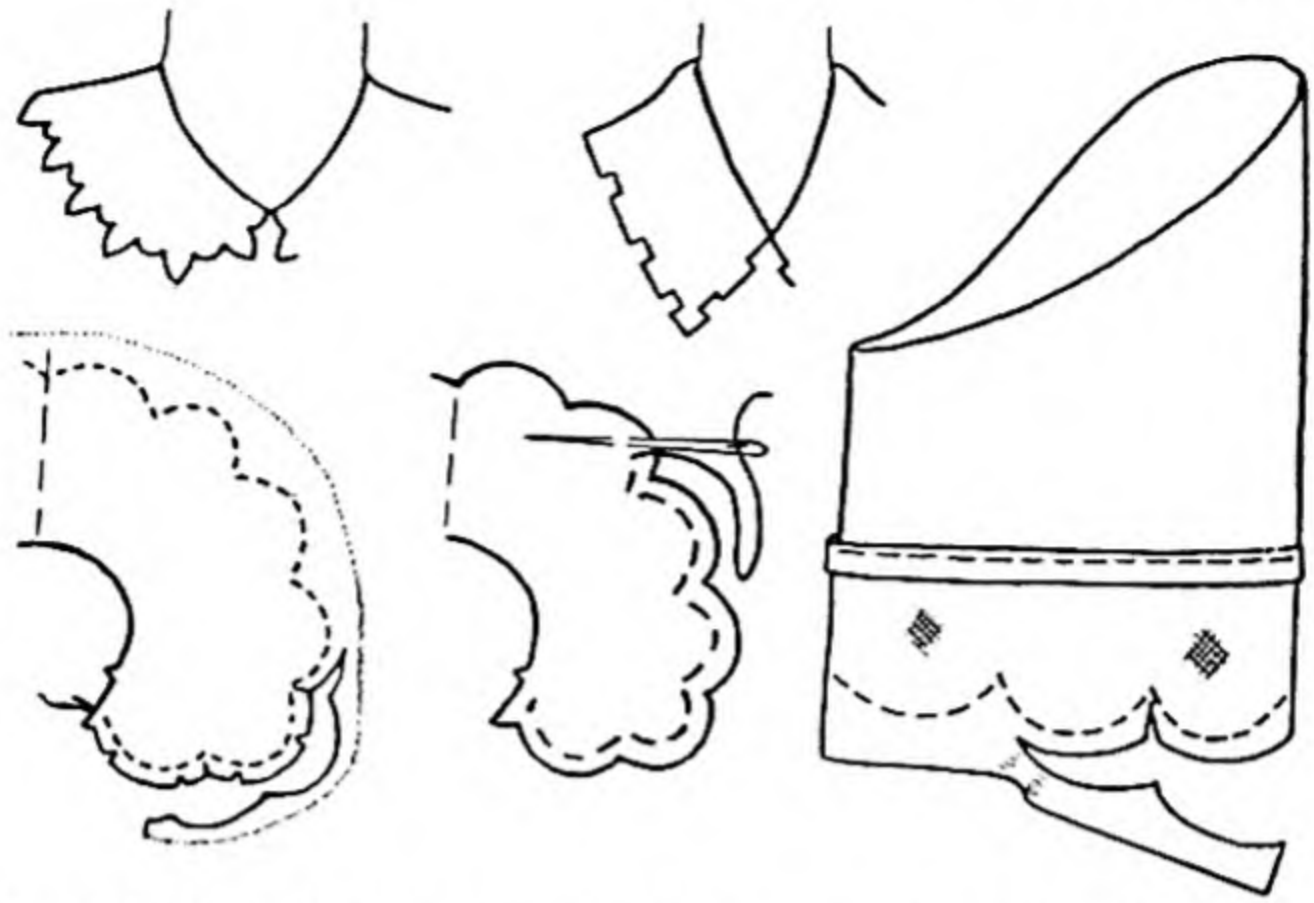


FIG. 312. Stitch scallops or points before cutting the shapes or trimming seams.

and press with the seam along the edge. Cut in pieces exactly the same length. Fold end to end.

QUILTING

Flat fabrics are given a textured look, weight, "hang," and warmth by quilting. The fabric is usually quilted all over before cutting by the pattern because the quilting takes up a little in both width and length.

Place a thin sheet of cotton wadding between the fabric and cheesecloth lining. Baste the three layers so they cannot slip or pucker while stitching. On the wrong side, draw diamonds, checks,

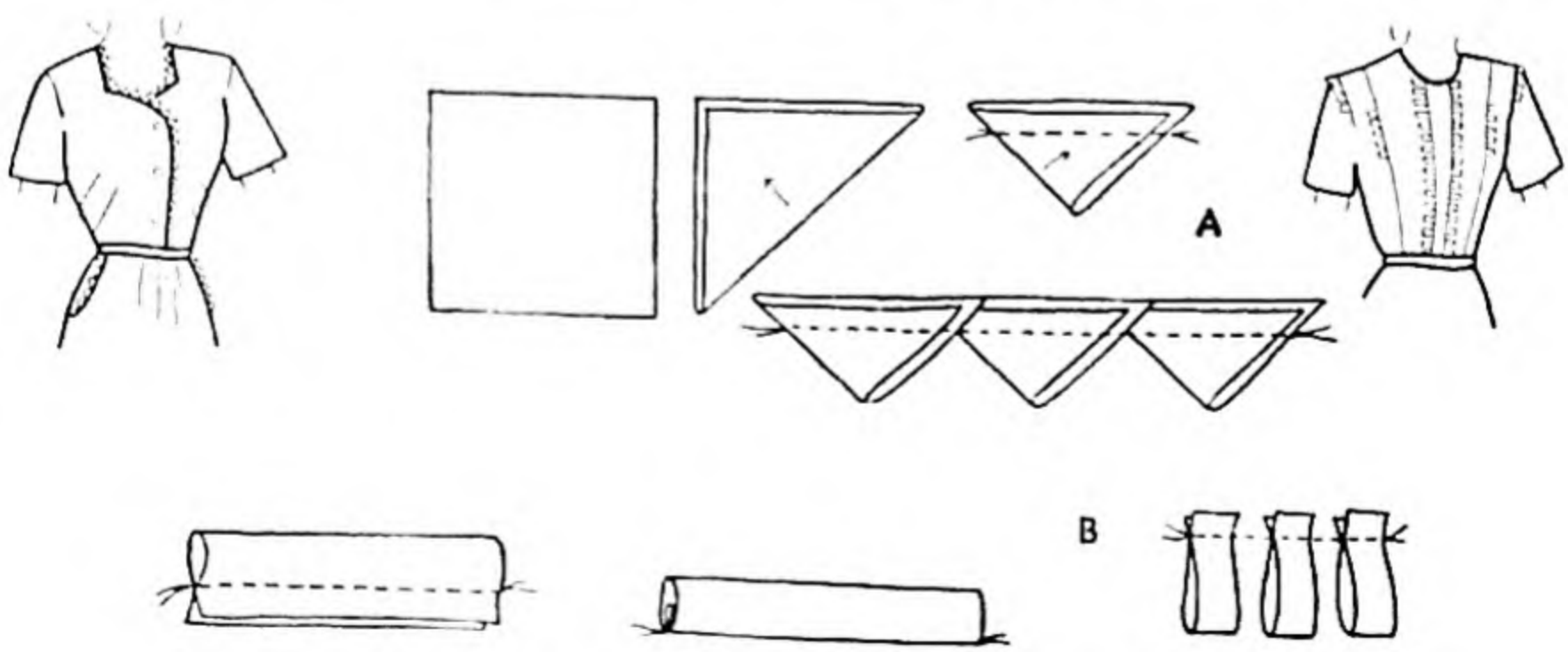


FIG. 313. A, pointed edging. B, looped edging.

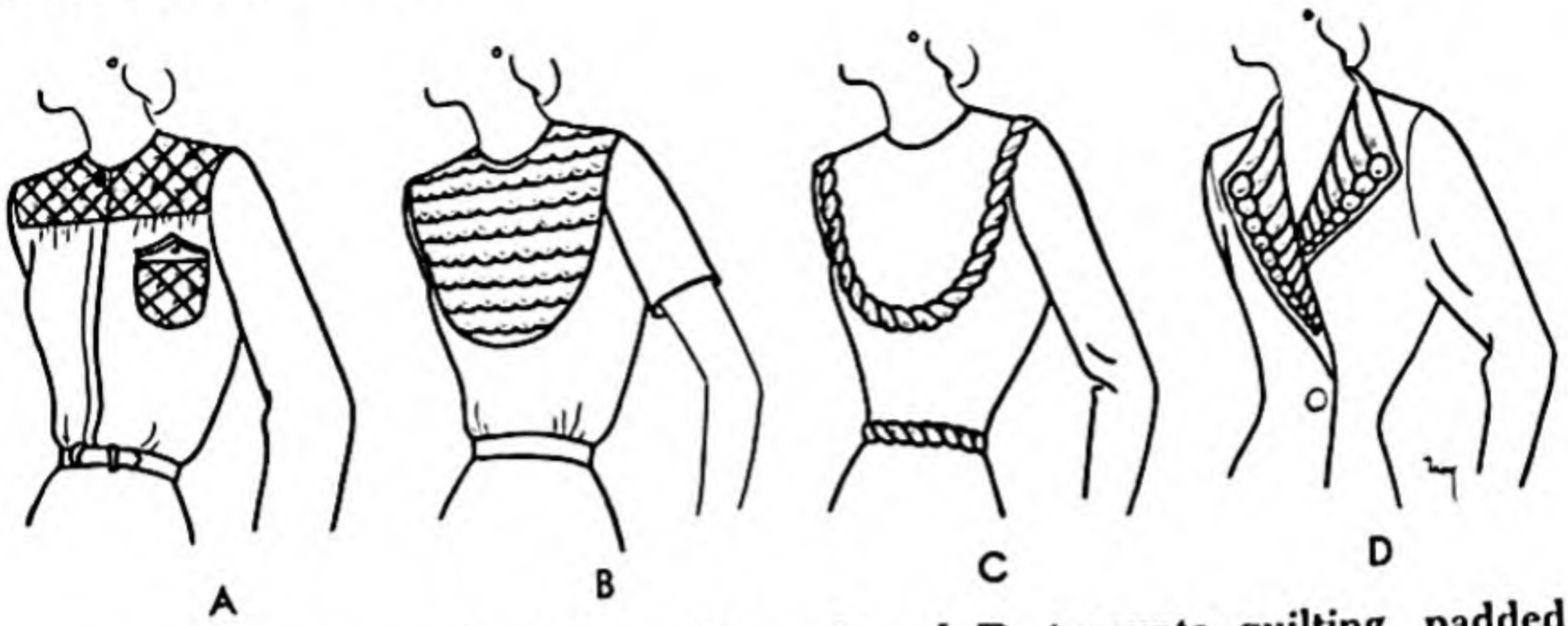


Fig. 314. A and B, plain quilting. C and D, trapunto quilting, padded underneath.

stripes, serpentine, rope, or ocean wave designs (Fig. 314). You may begin with one pencil line as a guide and use the presser foot or quilter attachment for stitching the other rows parallel, or you may cut a cardboard pattern and use it as a guide to draw the repeats.

Stitch with the wrong side up and with the lower tension slightly loose to give a puffy appearance on the right side. Always stitch parallel rows in the same direction to prevent puckering. Don't have too short stitches—they pucker and look home-made. Heavy thread on the bobbin with long stitches makes the design show up better. Don't press!

Trapunto. Trapunto or Italian quilting has some areas of the design padded so they will stand out in relief. Find a design with a continuous pair of lines or one with not too many breaks in the line of sewing (Fig. 314, C and D). Baste cheesecloth on the wrong side. Place the design on cheesecloth or paper. Baste around the design to keep the layers smooth. Stitch from the center out—carefully to avoid blisters. Tie all threads securely on the wrong side and press.

Thread a blunt needle with heavy wool yarn. Work from the wrong side and pull the yarn through between the lines of stitching to fill in the design. Do not use knots, do not pull yarn tight. Bring the yarn out at sharp curves or corners. Pick it up loose. Do not fasten off but leave short ends of yarn. Cut a slit in the lining to insert extra yarn or lamb's wool where the spaces are wide or where the design needs to be thicker. Avoid pressing after padding.

APPLIQUÉ

Contrasting material is applied in a flat decorative manner like a patch. An easy method consists of basting in the proper position of a piece of the decorative material right side up on the outside of the garment, matching grains. On the wrong side, trace the design or pin on the paper pattern desired (Fig. 315, A). If a monogram, reverse the design. Baste through the three layers rather close to the design lines. Machine stitch *on the design line* with short stitches, then tear the paper away. Tie thread ends. Steam press.

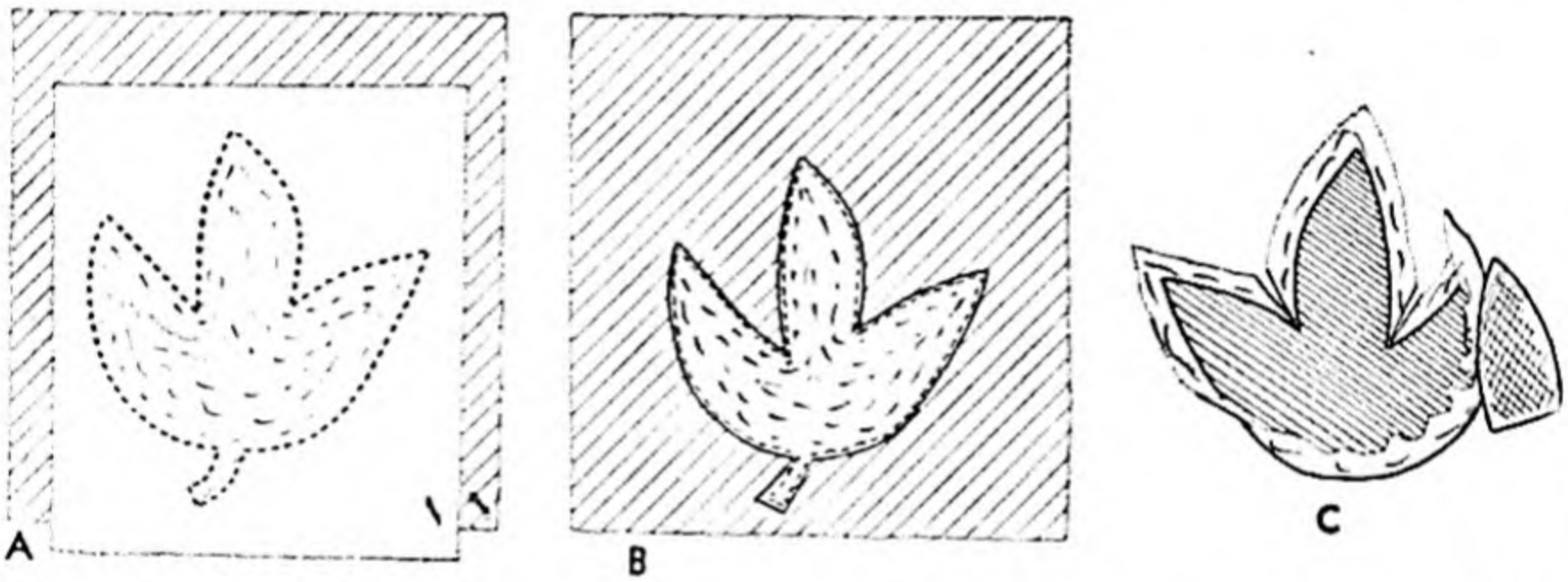


FIG. 315. **Appliqué by machine—A, stitch on design; B, cut away close to stitching; cover with fine chain stitches. C, shaping motif over thin cardboard; hem by hand or apply point turque.**

On the right side, use fine embroidery scissors to trim close to the stitching, B, leaving a raw edge, which is often covered with chain stitches. Of course this decoration cannot be washed vigorously. Use crêpe, linen, or organdy that will not ravel; try velvet on crêpe and taffeta; leather on tweed.

Scrolls and other simple but graceful shapes are hemmed down by hand. They are used both on wash garments and tailored suits. A professional method consists of cutting the design first in thin cardboard, then cutting the fabric with a ¼″ seam allowance all around (Fig. 315, C). Use the side of the iron to press the edge of the fabric over the cardboard smoothly. Clip corners where needed. Remove cardboard and pin appliqué in place. Hem the edges with short vertical-hemming stitches.

POINT TURQUE

Point turque is a sort of punch stitch resembling fine hemstitching. No threads are drawn, hence it can be worked on any grain. It is used around the edge of fine linen motifs appliquéd on organdy: the edge of the motif is basted under 1/16–1/8″ (Fig. 316).

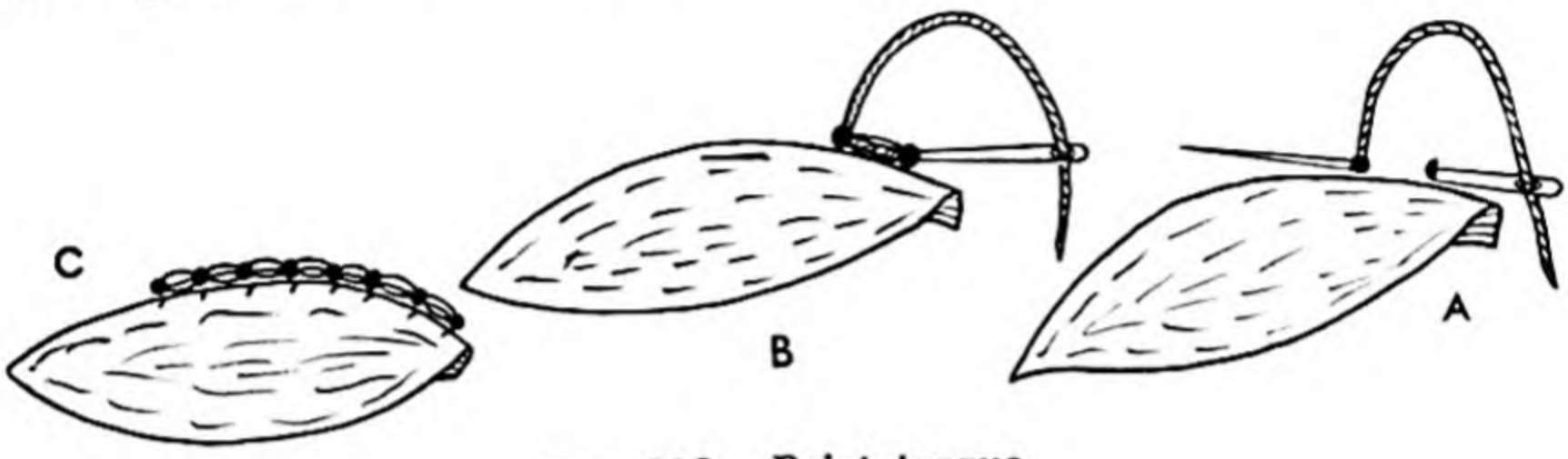


FIG. 316 Point turque.

With a fine thread and a coarse needle, hold the single layer away from you and folded part toward you; work from right to left, A. Take a 1/16″ back stitch close to the fold on the single layer; then a hemming stitch, starting over the back stitch and bringing needle out on the fold, B. These two back stitches one on the other, complete one unit. Repeat. Draw back stitches tight; place needle in the same holes to emphasize them, C.

cord

USES FOR COVERED CORD

Covered cords (Fig. 226, p. 466) may be used to decorate the edges of necklines, wrist lines, and belts. They may be used as piping in seams, braided, or loosely twisted in sets of two or more (Fig. 317). They may be tacked in close lines to some foundation

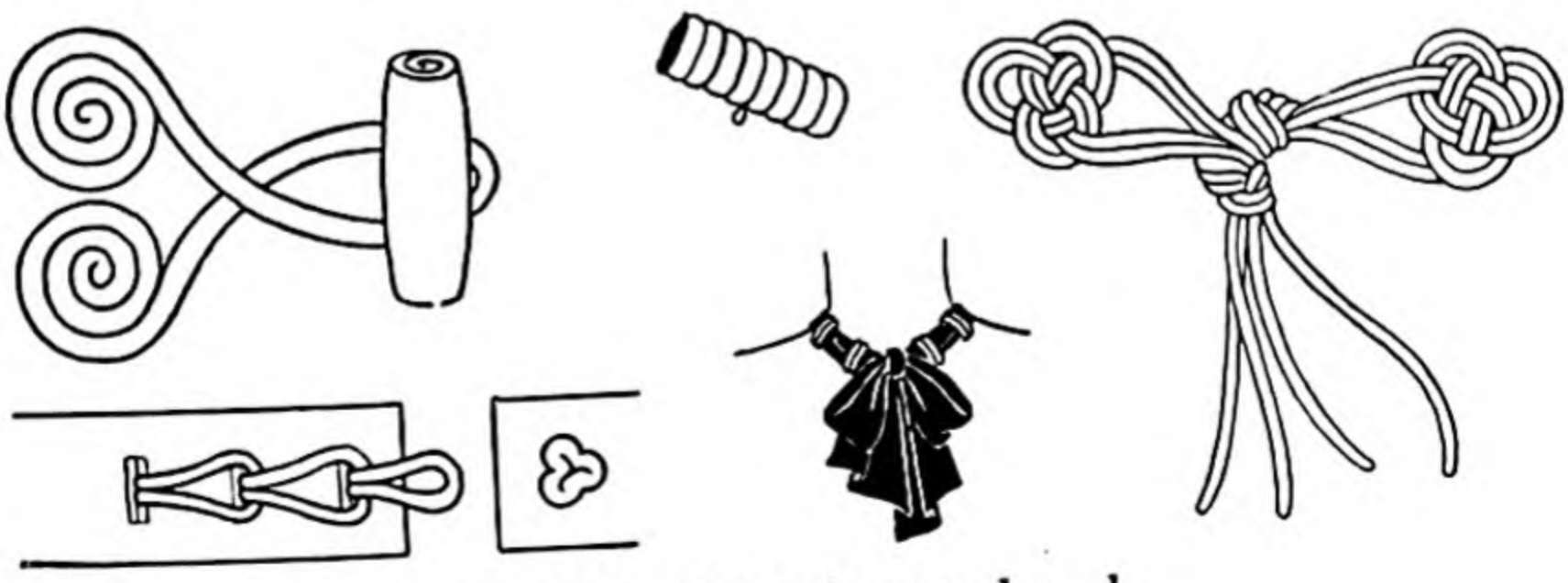


FIG. 317. Uses of covered cord.

material or to the garment. Long cord ends may be drawn through slits in seams or buttonholes. They may be wound around and around to form buttons, balls, or buckles. Free ends may look more finished by the addition of beads, buttons, tassels, or knots. Clever closings may be made by twisting and tying the cords in various styles of frogs and knots. Experiment with any common string or cord until you secure a design you like.

The bias covered welt (Fig. 115, p. 308), used in seams (also in slipcovers), requires two more stitchings: one to stitch in the same stitching to apply it to a gathered section as sleeve or skirt; the other to join to the bodice—three in all. The last stitching must be closer to the cord, hence the first ones should not be too close.

The Braided Belt. Use four to eight strands of covered cord, or yarn. About 120″ of each strand will be needed to finish a six-play belt one yard in length. Tie the several lengths together in a knot or to a belt buckle. Fasten to a nail, peg, or clamp to permit you to use both hands and maintain an even tension while braiding (Fig. 318). To begin with six strands, cut three twice as long as usual

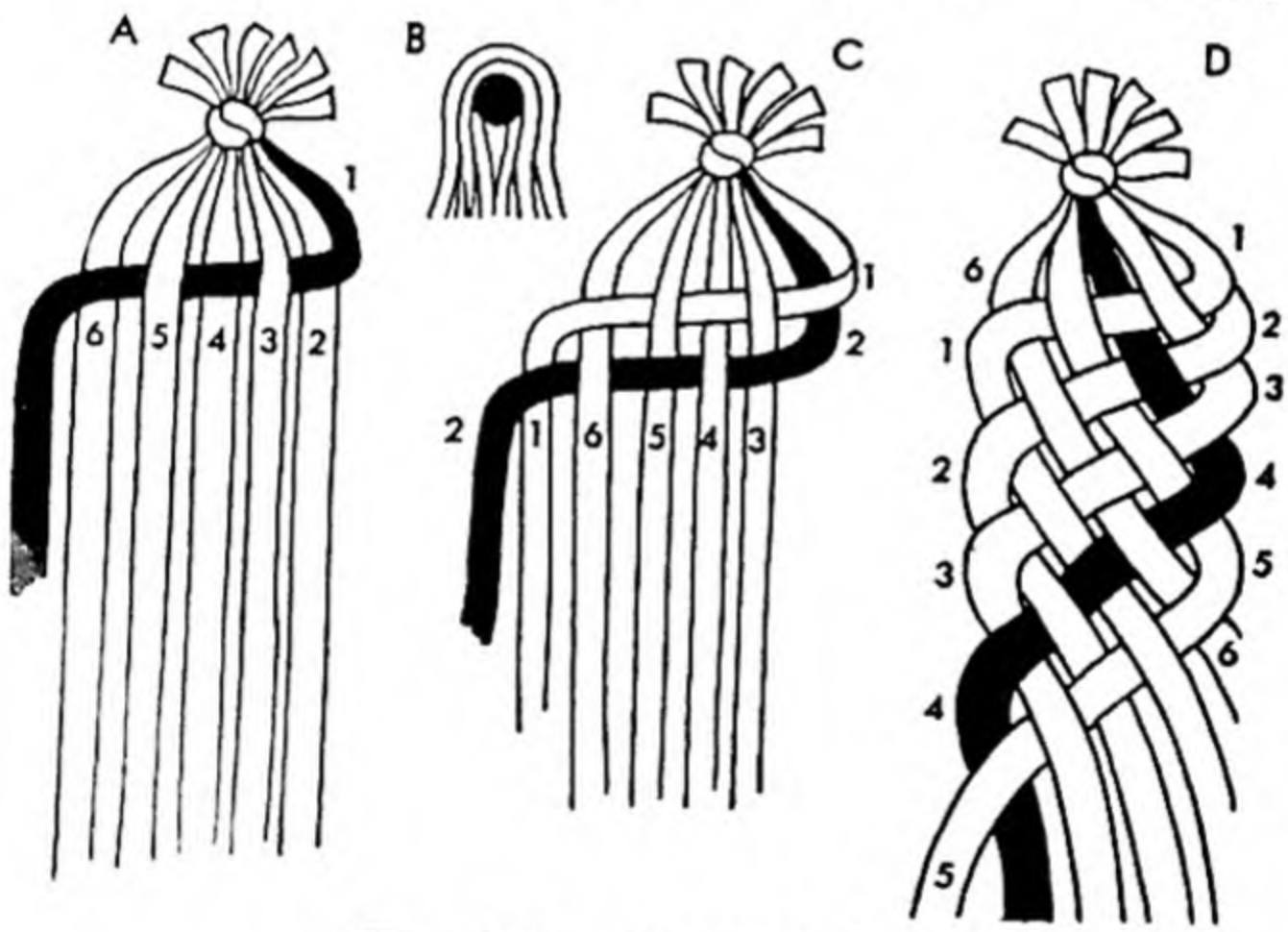


Fig. 318. Braided belt.

and fold each one in two to form a loop over the nail or peg, B. Then start weaving. The ends may be tied or sewed to a buckle or button or finished off as a tassel.

Braiding is simply plain weaving over and under, then under and over. Keep your work rather tight, straight, and free of tangles. To begin, take the last strand at the right, 1, and pass it over strand 2,

under strand 3, over 4, under 5, and over 6, the end strand at the left. Pull strand 1 down in line parallel with 6.

Then pick up strand 2, C, farthest on the right and weave it over and under all the strands, including the strand 1 you just placed at the left of strand 6. End by pulling strand 2 down in parallel line at the left of the former strand 1.

Now pick up strand 3 and continue.

The Chinese Knot. Weave a cord in the steps shown (Fig. 319). Then tighten into any desired shape. If a tight knot is formed, it makes an individual and useful button; sew the cut ends as a shank underneath. Endless variations are obtained by continuing

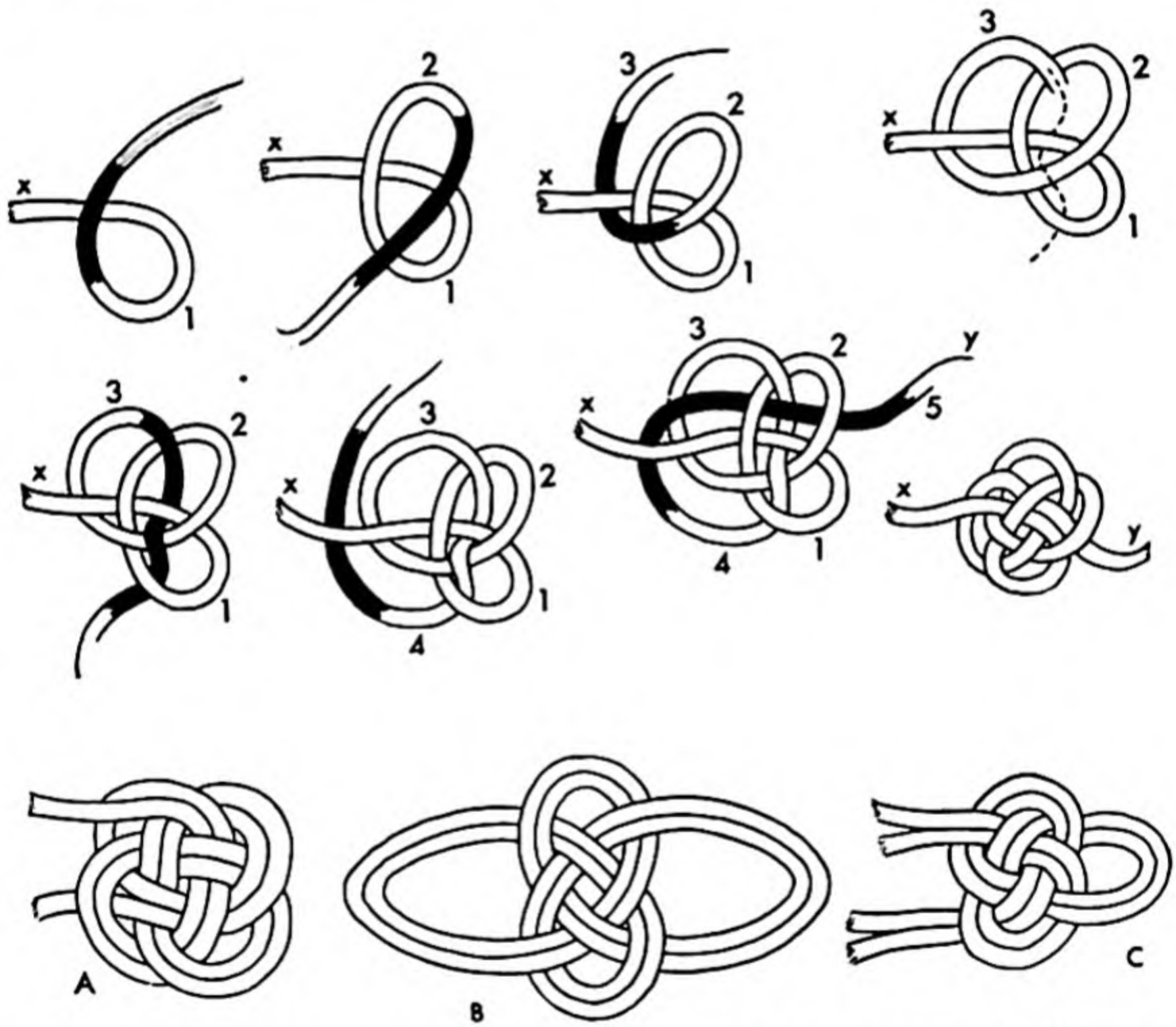


Fig. 319. Making the Chinese knot. A, weaving repeated; draw up tightly and conceal ends for a button. B and C, adjust loops for frogs.

to follow the first weaving as a pattern—twice around for a double knot, A, or three times for a triple knot. Certain loops pulled out loosely produce interesting flat frogs, B and C.

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27

YOUR SPENDING

It is wise to realize that an extravagant use of money in college results in an extravagant, thoughtless, selfish, young woman. We wouldn't expect her to make a very happy marriage. On the other hand, no one wants to be a tightwad, a sponger, or a gold digger. You can be generous without being extravagant, and you should carry your weight of the spending in whatever group you find yourself. If the girls in your group spend more than you can afford in some ways, be frank with them and they will respect your reason. If they spend on a level you cannot possibly maintain, find another group. The intelligent, honest girl who is worthy of and capable of profiting from a college education could not enjoy a lavish wardrobe too far beyond her family's means. On the other hand, students sometimes fail to get the most out of college life because of too drastic financial limitations. In addition to tolerance, understanding, and professional training, families expect their daughters to acquire manners and poise, and to improve in appearance by spending an adequate amount. You are being trained to earn, and it is equally vital that you be trained to spend. You need enough funds to be free of worry and to enable you to take advantage of cultural and social opportunities which are cheaper in college life than in any other environment. The money spent on a college education is wasted if you acquire only college credits and a diploma. Do you agree?

If you are finding expenses higher than your income, it may be

wise to drop one course in order to find work to bring in an extra income. If you are near the end of your college career, it is often sensible to arrange for a loan. If you are very limited in funds it may be wiser to drop out of college for a year or two to reinforce your bank account. Such experience will give you poise, practice in handling money, and the ability to accomplish things more efficiently. The following year at college will be easier both academically and financially.

Whatever experiences you have in college, aren't you glad you came, aren't you appreciating all that your family has done to send you, and aren't you resolving to do as well or better for your own children?

Although 12–15 per cent of the total family income was once considered a wise proportion for clothing, during the 1930's and 1940's due to financial depression and the war this allowance was reduced to around 10 per cent. In the 1950's about 12 per cent is being spent by families with income over $10,000, about 10 per cent of the $5,000 total budget. What does this mean in your own family?

Most families have saved over a period of years to set aside funds with which to educate their children. Otherwise, you can see that, even if you are the only child, the normal allowance for clothing is not adequate to provide an elaborate wardrobe. The family income or your own income is a personal affair generally not to be discussed outside the home. But it certainly is important to know about how much is going to be available for a definite period. And it would be most selfish to waste the money it took your family so long to save. You should try to get as many real values for each dollar as possible.

A young person who has a definite allowance, rather than a free checking account or free money irregularly doled out, has many advantages. Such a plan may not be practical for farm families or others where the income is not a steady one. Families should arrive at the amount to be allowed by discussion of needs (from study of college catalogue), spending habits, and previous records. Keeping a classified expense account will help you figure out a suitable amount and enable you to gain more from your spending. It may convince your family that you are reliable enough to be trusted with a fair allowance.

True economy does not mean doing without or buying the lowest

priced article, but it does mean well-considered spending to secure good values and the intelligent use of your purchases. Extravagance is buying things you want before things you need, buying things you cannot afford, or being careless with your belongings. It is unwise to spend large sums to "keep up" with girls whose families have unlimited finances. It is better to join a sorority or club of girls from families who have resources and backgrounds similar to your own. Perhaps it is better not to join a social club at all.

Different colleges have different clothing standards, and each college has within its society many different kinds of groups. You must adapt yourself and your assets to the standards of the group in which you are or aspire to be. It is entirely possible by wise planning and spending to maintain a standard of dress socially acceptable in the average college on a clothing allowance half as large as what the average girl does spend. One girl planned a year's wardrobe on $150, another on $250, and when the girls stood side by side at a tea, in school, or at a dance, they were equally attractive, but both required a good many extra hours of planning and sewing to achieve the results. The difference lay in the number of outfits each possessed and the inherent quality which enabled some outfits to last longer. It is generally considered wise not to spend more than 50 per cent of your clothing allowance on outer clothes, including coats, so that you will have enough for the right shoes and other accessories.

While $350 is frequently regarded as the average amount spent on a college girl's wardrobe for a year, many girls can afford to and do spend $1500. Perhaps this amount should include items for advancement. Others do not spend $1500 for their total annual expenses in a good college.

A career girl may be justified in spending as much as 20 per cent of her first year's income on clothing and upkeep in getting a start in her profession. Some expenditures should be looked upon as an investment or as professional advancement, however. In ordinary times 12 per cent is considered ample.

MONEY MANAGEMENT

Are you the girl who always has a little extra cash ready for some emergency or are you the girl who must borrow to get through the month? What emergencies may occur? Well, there are many—you

may be called home suddenly, you may need to buy a book for an important term paper, your hot-water bottle may develop a leak, or the rest of the girls may be taking up a collection for a nursery school or the Red Cross. It is a good idea always to have 5–10 per cent of your monthly income saved.

There are other kinds of savings that you may need to consider—first, you probably should carry a small insurance policy both as a protection to your family and as a possible security for future borrowing. Besides, the cost on a $1,000 policy is lower when you are eighteen than when you are twenty-two. Remember that $18.75 invested in a government bond will be worth $25 in ten years.

The savings habit is necessary if you wish to accumulate a little "nest egg" for an Easter suit or a wonderful evening dress. The *habit* of financial self-discipline now will make you a regular financier when you eventually earn a salary or manage your husband's income. You really aren't mature or capable enough to marry until you have proved yourself a good manager of the money you spend now. Your resolutions to save are often wrecked because:

1. You do not have a plan that will work.
2. You rely on your parents for more cash when it runs low instead of sticking it out and suffering the consequences of your overspending.
3. You shop carelessly—pay more than you should, buy more than you need, and let other people influence you unduly. You charge it when perhaps you should do without.
4. You don't earn anything and hence have little idea of the value of money—how hard it is to get, how easy it is to spend, how much it can buy.

Keeping accounts is a vital part of money management, but only a part of the job. Good management implies (a) a plan or budget, (b) account keeping, and (c) checking. This means that you must ***audit*** the books, i.e., determine whether the expenditures brought the expected satisfaction or fulfilled their purpose. The crowning result is that you can evolve a new and better plan for spending in the future. Your financial problems finally settle down into a pattern so that you know about how much you can spend at any time and for what. Then keeping very close accounts would be unnecessary. You will be better able to help others plan intelligently and to adjust yourself to new financial situations as they come along.

INCOME AND OUTCOME

You will enjoy your account keeping because it will show you now, as well as later, just how many wonderful things you have obtained for your money. The outcome will be more satisfying.

After keeping accounts for awhile you will discover leaks and be able to revise your spending. You should be able to make a better plan for the future. When you make a plan which is a proposed way of spending in the future, you may dignify it by the name of a ***budget.*** There are family budgets, college girl budgets, clothing budgets for individuals, and budgets for clubs. You can become expert in planning these by gradually working into it.

Remember that a budget is *a plan* for the future. Keeping a list of the items you are spending your money for now is "keeping accounts"—not making a budget or living on a budget.

After a year in college you will know better what sort of expenses will be coming up next year. You will have a good investment already made in equipment. You will have learned to sew and to shop a little. You will know whether you can afford $1 or $10 per week in odds and ends. You will have a wardrobe plan which indicates when major outlays will be necessary. You can then put down on paper a well-considered money plan for the coming year which is properly called your budget. No one can make it for you. Your mother and your faculty advisor may help you. No one can tell you what percentage shall be spent for essentials, what for recreation. In other words it must be tailor-made to fit you and your needs.

See that your budget or plan provides for all essentials—tuition, books, room, and board. Make some allowance for the extra advantages to "make life what you want it." Maintain a good balance among the various divisions—living, equipment, clothing, health, advancement, and personal.

Perhaps you know these foolish girls—the one who spends all her allowance on clothes and never has the cash to buy a ticket to a concert and the one who never goes places unless her "date" takes her. There is the one who does not go to the dentist or buy glasses when she should. There is the one who goes without breakfast in

order to save enough for an evening wrap. Many girls fail to contribute to charity or worthy causes. One girl did not make the field trip sponsored by the art class because it cost $4. Another is unpopular because she owes so much.

It helps to look over clothing budgets or wardrobe plans made by others to get some idea of how to organize your plans, but they cannot be patterns for you to follow. You may not be able to follow your own plans completely, but the mere fact that you have written them down helps you to see the limitations that must be considered before buying. Study your inventory (p. 98) and make a simple list of requirements for this season. Then add the few things you'd like to have. Buy the "must-haves" first and gradually work in the "want-to-haves" if or when you can.

KEEPING ACCOUNTS

The "Memo" Book. The easiest way to keep accounts is to have in your purse a small memo or notebook. In it you write down the expenditures you make. The handy diary type of book (Plate XXVI) not only has the date with space for items but a space for such memoranda as important dates and addresses. Fill the spaces like a diary with flash impressions of your college life.

At the end of the day, compare the money spent with the balance left and trace down any discrepancy. At the end of each week, balance again to see that you haven't lost money or overlooked spendings. At the end of the month or week, *post* or copy these items under appropriate headings in your expense account book.

The Expense Account Book. The expense account book should be larger than the memo book you carry in your purse—about 3½" × 6. The back part of the book may be used for your clothing inventory and wardrobe plans. The plan illustrated in Plates XXVII–XXXII has proved simple and popular. Label and number pages as suggested. The classification of expenses (Plate XXIX), p. 3 of the account book, will help you decide where to post various items. Change the headings to suit your own needs and ideas. The summary of expenditures is placed near the page of "Income" for ease in comparison. Don't overlook the last page "Summary" (Plate XXXII)—you may wish to have it for your first page.

OCTOBER 1949				MY WEEK
		Total on hand	$ 24.75	
SUN. 4	bus .10 S.S. .10 stamps .35 coke .10 paper .05			Sermon was a new kind — interesting. Saw Ann & Lee M. Four of us walked to village drug store. Homesick tonight. Re-wrote theme.
MON. 5	syllabus .50 art gum .10 gym suit 3.50 apples .05 board & room 44.00	M.O. from home $44.00		I wonder if my freshman cap is my becoming. There was a boy at the P.O. I like.
TUE. 6	loan to M. S. 1.25		7	Should have worn my little black hat to that 5 o'clock tea. The Dean is lovely. She had the most beautiful green organdy dress I ever saw — with yellow dahlias
WED. 7	bus .10 pattern .45	typed for Miss Scott 2.50		Remember to say pres'ident, in place of president'. Some of the girls are too noisy during study hours.
THU. 8	gingham 1.75 zipper & thread .35 Coke .05 bus .10			Learned the square knot today. Pressed dress for tomorrow night Hope I don't lose my key Shop for talcum, nail brush, mending tape, skirt hangers.
FRI. 9	laundry .75 glue .10 starch .10 films .35			Wrote Mother the rule for bras. I can't decide on my hobby Thursday is not a good movie night. Saw Polly's black print — think I'll take that course next year.
SAT. 10	show .22 bus .10 Total spent $55.17	Total income $71.49 Balance on hand 16.31		"Money is round and rolls away" — quote from Dad. I see it now. Next week I intend to turn the corners. Date with J. Lots of fun.

Sample pages of memo.

PLATE XXVI

CONFIDENTIAL

My Account Book

Susan E. Stevenson
Room 298 - West Dorm
Texas Tech

INDEX

Sample of first page in your account book. Enter proper page number after each item in Index.

PLATE XXVII

METHOD OF KEEPING BOOKS

Daily – Enter each cash transaction – income or expenditure – in memo. book in purse. Count cash to see that none is lost.

Weekly – Post – that is, transfer items from memo to proper classification I, II, III, IV, or V in this account book. Am I spending too much? Do I have enough money left for the other weeks of this month?

Monthly – Add totals. Have I saved 5 - 10% to begin the next month? What division has been most wisely spent? Which one is not "getting me anywhere?" Should I spend more in another division to have a better balanced life?

Annually – Make an estimate of income required for the next year and the best division based on last year's expenditures and a revised philosophy of life.

Directions to follow in making your account book work for you. Copy in second page of your account book.

PLATE XXVIII

CLASSIFICATION OF EXPENSES

I. Essentials
Tuition, room, board, books, supplies, tools.

II. Clothing and Care
Articles of clothing, accessories, dressmaker supplies, patterns, yard goods, laundry, shoe repairs, dry cleaning.

III. Grooming and Health
Cosmetics, hair cuts, shampoos, drugs, medicine, health fees, doctor's fees.

IV. Advancement
Cultural: concerts, magazines, lectures, professional clubs, student activity fees.
Social: clubs, parties.
Recreational: hobbies, sports, games.
Spiritual: church, benevolences.
Gifts: family, Christmas, wedding, wrapping, greeting cards.

V Personal
Travel, room furnishings, postage, telephone, bus fare, pictures, extra food, savings.

Copy this outline on the third page of your account book as a guide in grouping expenditures.

PLATE XXIX

I ESSENTIALS

Date	Article	Am't.	Totals
9/15/49	tuition	25.00	
	library deposit	5.00	
	room and board	42.50	
	supplies	8.69	
9/16	lab. manual etc.	3.30	
	paper, paste	.32	
9/20	scissors	1.79	
9/25	pattern & percale	1.61	
9/26	text book	3.50	
9/30	lab. uniform	5.47	91.18
10/1/49	room & board etc		

Follow this sample and make several pages each for I, Essentials; II, Clothing and Care; III, Grooming and Health; IV, Advancement; V, Personal. Under each heading post the items you have in your memo book.

PLATE XXX

INCOME

September, 1949

Day	Source	Am't.	Totals
15	check	48.00	
	Mother	12.50	
	check bookstore	11.00	
18	check	5.75	
21	check	3.29	
29	check	7.00	87.54
	October		
5	Mother	2.00	
7	check	35.00	
13	Mother	1.00	
23	check	15.00	
28	check	3.00	
	Typing for Miss E.	4.50	60.50
	November		
1	check		
	etc.		

Make one or more pages of this sample as needed. If placed opposite the last page, a quick comparison between income and expenditures can readily be made.

PLATE XXXI

SUMMARY OF EXPENDITURES

1949 – 50

Month	Essentials	Clothing & Care	Grooming & Health	Advancement	Personal	Total
Sept.	97.18	3.62	1.48	12.45	12.48	127.21
Oct.	31.13	1.18	.86	.69	3.90	37.76
Nov.	31.40	2.29	2.13	.15	3.30	39.27
Dec.	27.00	2.40	—	8.57	.75	38.72
Jan.	30.78	.50	.22	.65	.95	32.50
Totals	217.49	9.99	4.69	22.51	11.38	275.46
End of Semester						
Feb.	etc					
Mar.						
Apr.						
May						

ESTIMATES FOR NEXT YEAR

Month	Ess.	Cloth	Grooming	Adv.	Personal	Total
Sept.	100.–	25.–	5.–	10.–	10.–	150.–
Oct.	35.–	10.	5.	10.	10.	60.–
Nov.	35.	10.	5.	10.	10.	60.
Dec.	20.	10.	5.	—	25.	60.
Jan.	35	—	5.	10.	10.	60.
						390.00

After records for a semester or year are complete, it is easy to make a dependable estimate of next year's needs. Such a plan for the future is your budget.

PLATE XXXII

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